

Every Thursday • Issue #24 • March 14 - March 20, 1996

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FREE

ACCESS FACES NEW CHALLENGES • PAGE 6

WEEKLY

# MICHAEL PLUME ESCAPE FROM BONNYVILLE

Cover by Gary McGowan • Page 16

**SUZANNE WESTENHOFER**  
**LESBIAN LEADS THE LAUGHS**  
Comedy by Adrian Lackey • Page 12

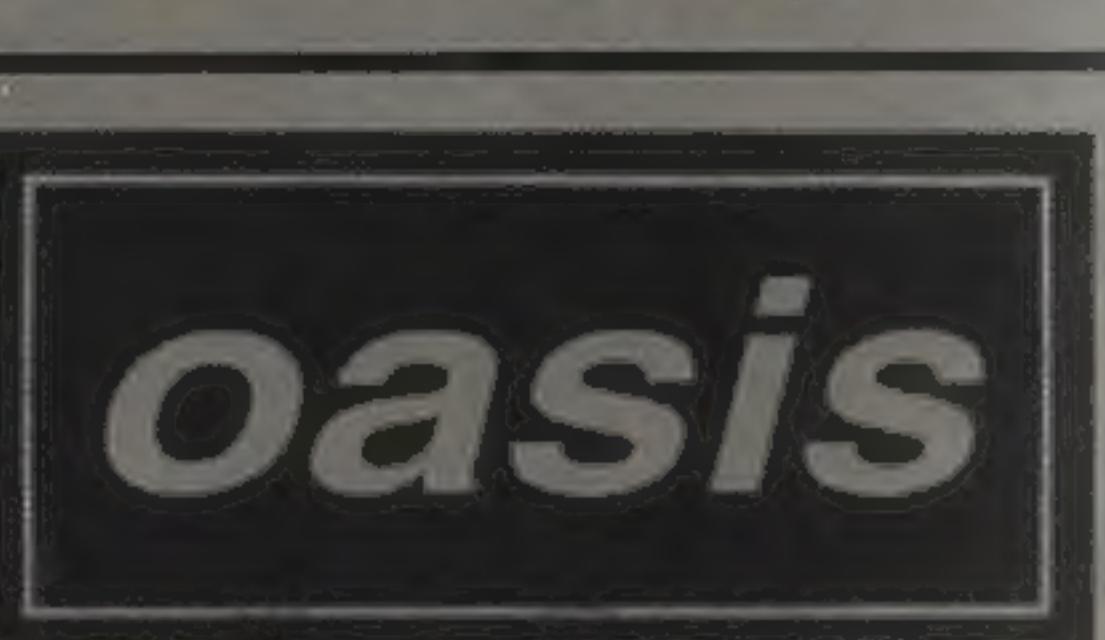
**ERIC'S TRIP**  
**THE SAP OF SUB POP**  
Music by Gene Kosowan • Page 22

## THE ULTIMATE OASIS IMPORT COLLECTION

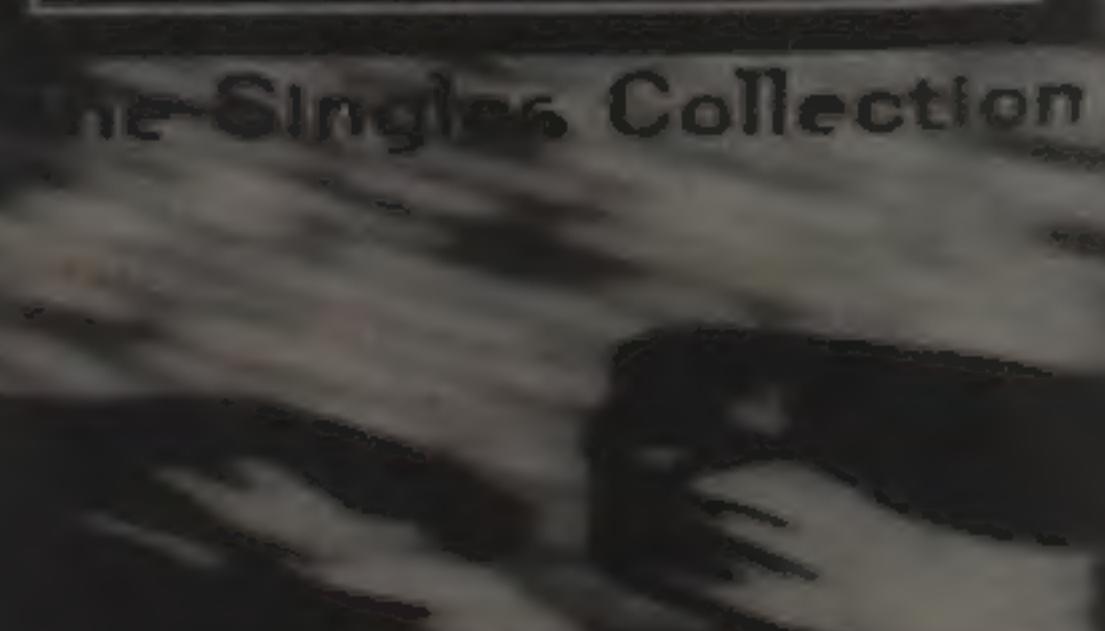
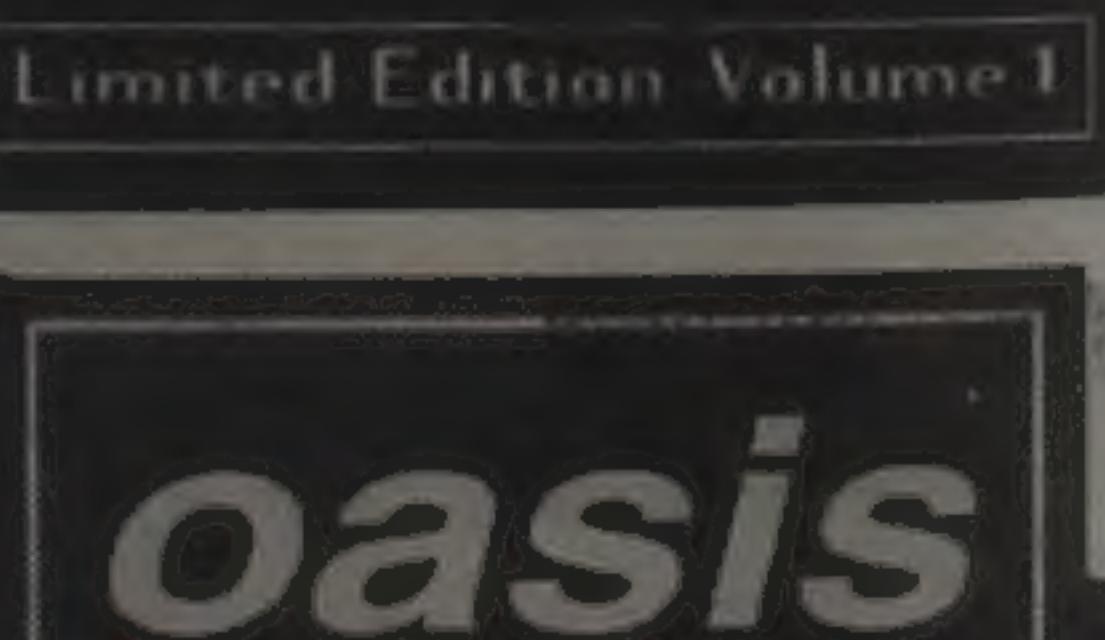
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# SPECIALLY PRICED

**beat**

1. (n.) A form of pop music characterized by strong rhythm.
2. (Of the heart) to pulsate rhythmically.
3. (adj.) Literary, a state of mind, to be so beaten down by life, one is open to any experience, no matter how bizarre.
4. (v.) To win.
5. (n.) The vibrating rhythmic base of dance music, first employed by primitives, now enjoyed by modern primitives. Uh huh uh huh uh huh.

Hear  
Here  
**HMV**

# WE DEFINE DANCE



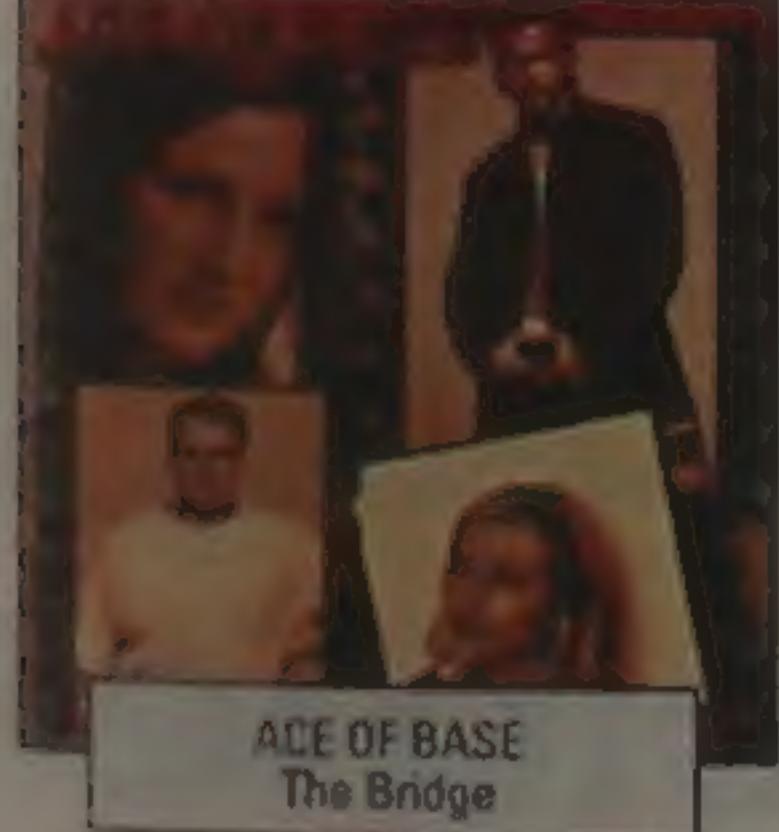
DEBORAH COX



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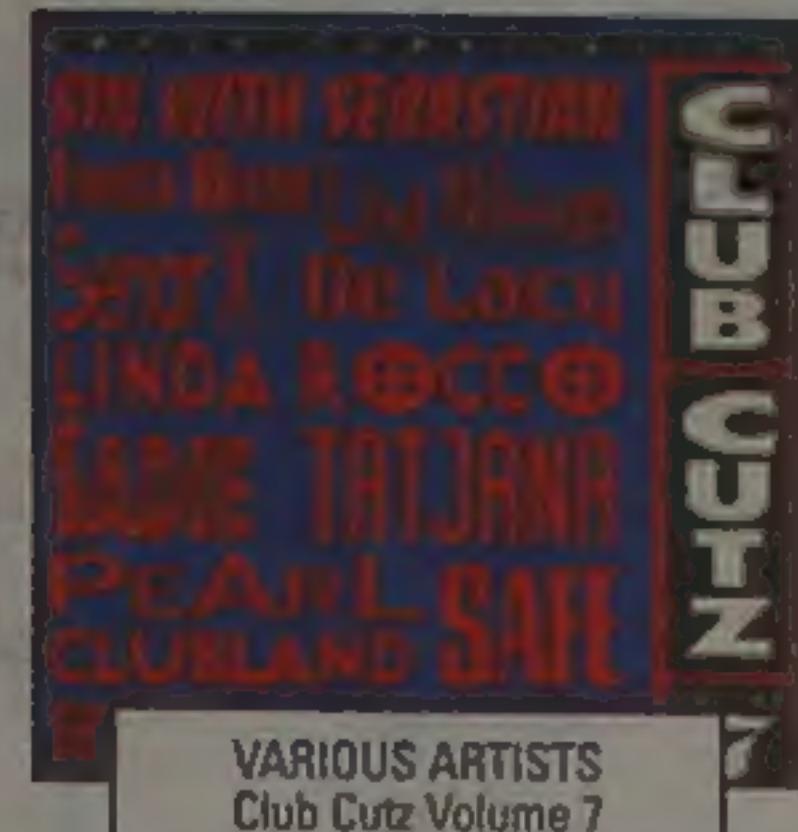
ACE OF BASE  
The Bridge



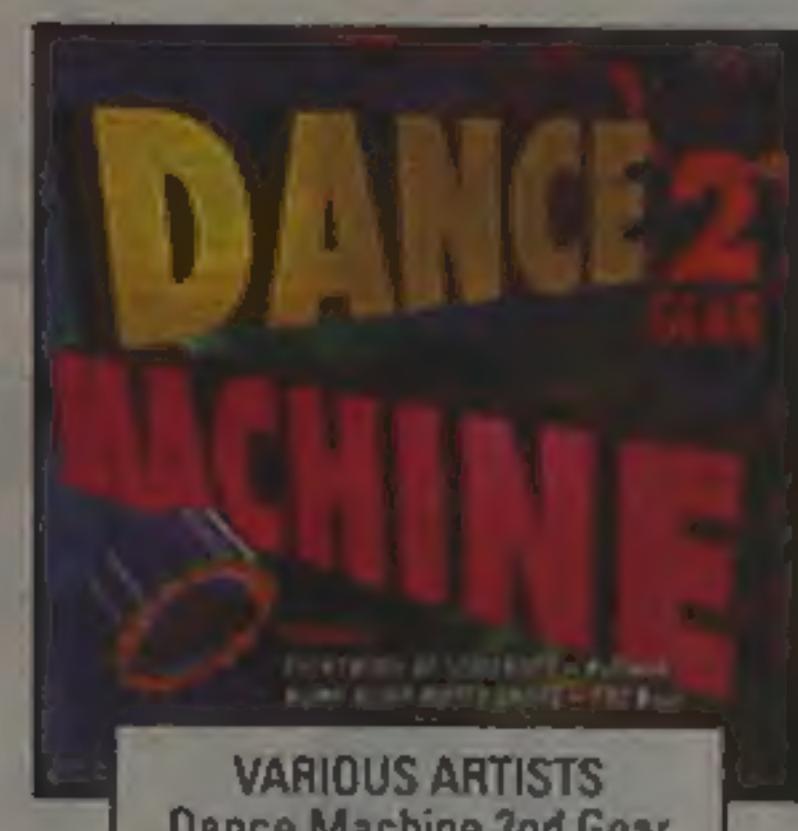
REFUGEES  
The Score



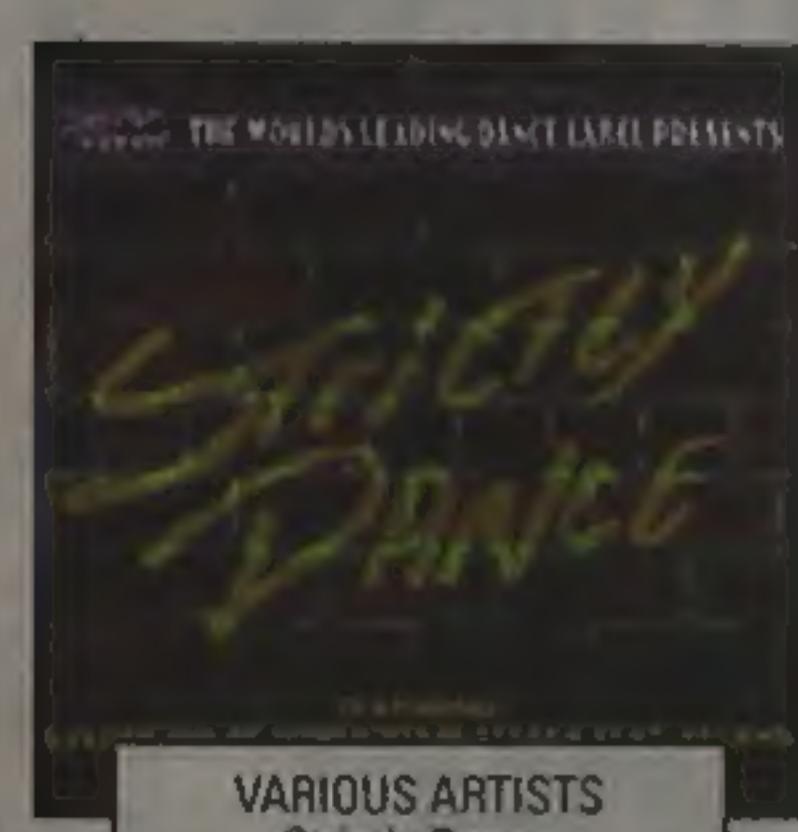
VARIOUS ARTISTS  
Destination Dance Floor



VARIOUS ARTISTS  
Club Cutz Volume 7



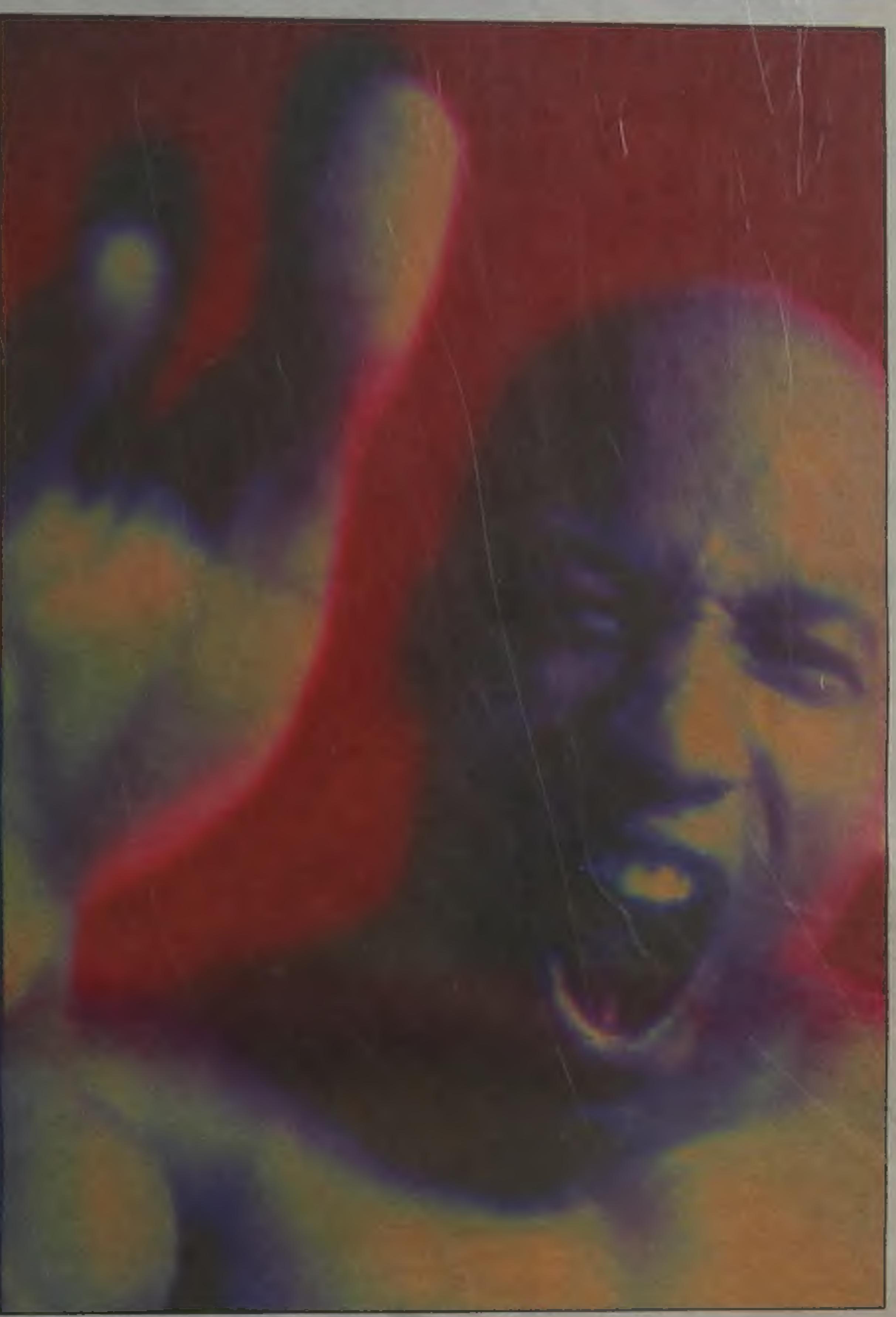
VARIOUS ARTISTS  
Dance Machine 2nd Gear



VARIOUS ARTISTS  
Strictly Dance



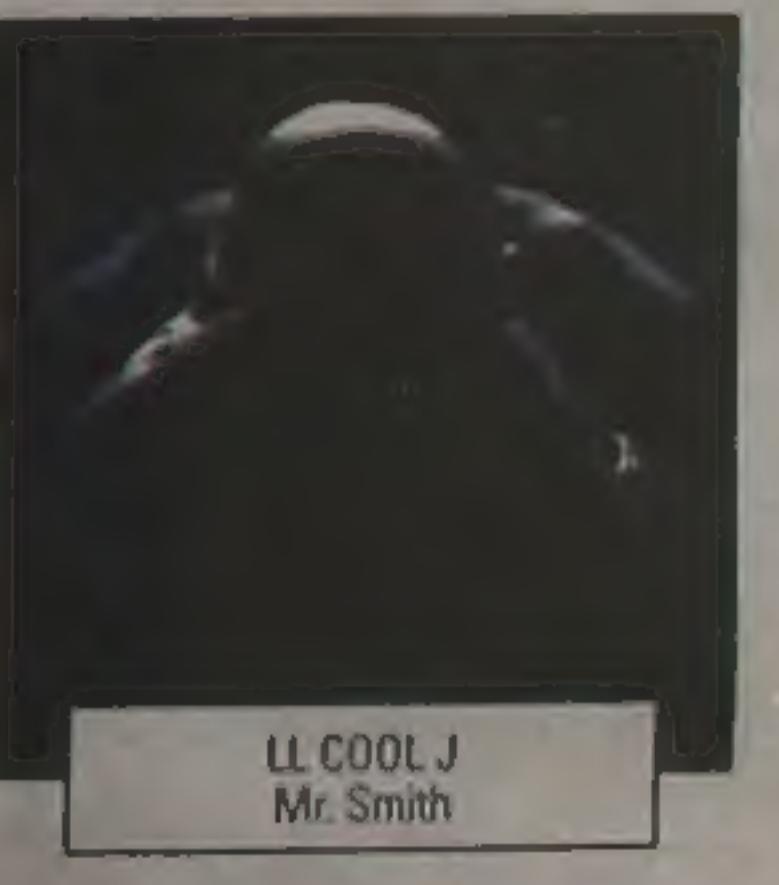
KRIS KROSS  
Young Rich & Dangerous



VARIOUS ARTISTS  
Jock Jams Volume 1



VARIOUS ARTISTS  
Massive Dance Hits



LL COOL J  
Mr. Smith



2PAC  
All Eyez On Me  
2 CD SET



CHRIS SHEPPARD  
Destination Dance Floor



MAX-A-MILLION  
Take Your Time



VARIOUS ARTISTS  
Dance Hits '96



VARIOUS ARTISTS  
Groove Station 2



EVERYTHING BUT THE GIRL  
Amplified Heart



BASS IS BASE  
Memories Of The  
SoulShack Survivors

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Hear  
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West Edmonton Mall Phase III • Edmonton Eaton Centre  
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MUSIC  
FOR ALL IT'S WORTH

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## OPINION

# Class struggle is alive and well

BY JONATHAN MURPHY

**W**hole cable networks and a good chunk of the mainstream media are devoted to blow-by-blow accounts of the stock markets' trials and tribulations.

Most of us just gaze glassy-eyed at the dizzying array of graphs depicting highs, lows, closes, ups and downs flashes across the TV screen. Rarely does anyone try to explain what they mean, but we are somehow vaguely aware these numbers are very important, a gigantic daily account of civilization's worth.

Something terrible must have happened on Mar. 8. Both American and Canadian stock exchanges went through the floor. The Dow Jones index, which reflects

the value of North America's biggest companies, fell by three per cent. The Toronto Stock exchange dropped nearly two per cent.

American and Canadian government bonds were hit just as badly. My \$10,000 retirement nest egg, wrapped up in Ontario bonds, was worth \$300 less at the end of the day.

The bad news? Not, as you might think, signs the economy is stagnating or fears of war. Even the Buchanan-for-president nightmare is receding.

The great tragedy was an unexpectedly strong American employment report for February. Around 700,000 more Americans were working last month, more than twice the increase analysts had expected. Ever the laggards in Cana-

da - our employment figures jumped only by 44,000, which accounts for the comparatively less frantic sell-off north of the border.

Now wait a minute. Isn't there something wrong about this picture? There's lots of work around, so people have more money in their pockets and they're more likely to be optimistic about the future. That should translate into more spending, which in turn makes for more production and, you'd think, higher profits and more valuable shares.

The fact the exact opposite occurred suggests maybe stock markets aren't quite the accurate, objective measure of economic strength they're cracked up to be. If you think about it, unless Canada unexpectedly annexed Min-

nesota, how could the value of the American economy really fall by three per cent in one day?

The volatility of stock markets is a reflection not of any objective measure, but rather of the psyche of the people who own and control stocks and bonds. And it seems that good news for us working stiff is bad news for them.

That kinda gives the lie to the oft-repeated idea the class struggle is dead. The difference is today it's the corporations, rather than unions and socialists, which are on the offensive.

In the past few years, the business school "corporate restructuring" gurus have brainwashed North American business leaders. It has become almost an article of religious faith that the key to higher profits is not a contented and affluent workforce, but rather the perpetual insecurity of high unemployment and declining wages, a perspective which accounts for the markets' horrified reaction to lower unemployment.

A few years ago, maybe the gurus were right. Perhaps the security of the post-war era did make us smug and lazy. But real wages have been falling for twenty years. Between 1973 and 1993 the average hourly salary for non-management workers in America dropped more than 10 per cent, from \$12.06 to \$10.83. In the five years up to 1993, the proportion of casual, part-time and temporary workers rose from a quarter to a third of the workforce.

The same trends are occurring here in Canada, while our unemployment rate is still one-and-a-half times higher than the United States'.

Some business leaders are beginning to worry out loud about growing poverty and the threat it poses to social stability. But, as they always say themselves, the market is a wonderful thing. It lets you see what's really going on in their minds. And as long as stocks keep falling due to news of better times for ordinary people, you'd better hold on to that dusty old copy of Marx's *Das Kapital*.



# PCs avoid referendum sickness

BY PAM BARRETT

**N**ot all conservatives think alike.

At last weekend's Progressive Conservative annual convention, about two thirds of the delegates voted against a motion to send the publicly-funded abortion issue to a referendum. Thank goodness.

The rump of the party who want to put an end to publicly-funded abortion use this platform only as their start in the campaign to stop all abortions. They are, in short, a special interest group.

The Klein government said consistently over the last three years it doesn't want to be driven by special interest groups.

It has, however, suggested women constitute special interest groups, which I find nothing less than offensive. When 51 per cent of the population can be considered a special interest group, I get real worried about the state of democracy in this province.

Fortunately, amongst their own ranks, conservatives have come to

realize either the abortion referendum movement is but the thin edge of the wedge, or figured out it is being propelled by a vociferous minority.

Inherently, there is nothing the matter with referenda. But they should be used very occasionally and only when the matter is either extremely pressing (i.e. Quebec's possible separation from the federation) or when there is nothing resembling consensus in the government on a question related to a major public issue (i.e. what to do with any potential budget surplus which might arise—spend it on programs, debt reduction or a combination of the two?).

Once more than a few referenda happen in a given time period, the American initiative system becomes the norm. And that norm is a nightmare.

When one goes to vote in California elections, the ballots are as long as yer arm. Voters may be asked to vote on 30 or even 50 issues, after they have voted for their candidates of choice. Those issues at the top of the lists—the

ones voters are most likely to cast ballots on—are usually the most controversial and the most heavily funded by the proponents' side.

So, what are you really getting to do? Decide an issue based upon the amount of advertising which went behind the campaign? Most likely, unless you too are deeply embroiled on one side or the other of that particular issue.

Remember, advertising works. That's why auto manufacturers and cereal companies bother to pay for it.

But do you think you really know who is sponsoring advertising campaigns on matters of public policy? Even though I am both a one-time student of political science and a former practitioner—and I should have an edge over many—I wouldn't pretend to.

Of course, with some research, one could find out which organizations are backing a given side in a referendum campaign, but most of us wouldn't bother. We might just sit in front of the tube and be barraged by the invective.

And that, inherently, is the essential problem with frivolous

referenda. The side that has the most bucks tends to win.

The issues which are more frivolous go to the bottom of the ballot where only the passionate on one side or the other will have the patience or diligence to find the question.

This is not real democracy. This is money talking. This is the lobby industry in action—one of the few growing industries on this continent.

If Albertans want a say about who pays for abortions here—indeed, whether or not they should even be allowed—they are best served by voting for candidates whose opinions they share. If, in fact, this is a vote-deciding matter to them.

Hijacking the public agenda and opening it up to sophisticated lobbyists with pots of money behind them does not serve the best interests of the public at large.

So, to you two-thirds of conservatives who voted 'against' putting this issue to a referendum, I say "hear, hear."

Vue Weekly is available free of charge at well over 1,000 locations throughout Metro Edmonton, and is funded and published solely through the support of our advertisers. Vue Weekly is a division of 662812 Alberta Ltd. and is published every Thursday.

We strive to ensure that our comprehensive listings are correct. However, in this uncertain world, events beyond anyone's control can torpedo even the best laid plans. So call ahead, if you can't hurt. Artists are chatty people by nature, anyway. Letters/artwork/submissions are always welcome by fax, mail, email, or (horror!) hand delivered. Rotable training studs three or four times a day for six weeks after initial piercing, washing with BioSeptic (tm). And for heaven's sake, don't pick at it.

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# FINDER

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Publisher Scott McIntyre is a luddite who passionately believes in Canada.

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Inspired by Jack Kerouac, Bonnyville's Michael Plume takes his rock 'n' roll act on the road.

## Page 18 • Multimedia

For Sherly Simmons, performing Cave isn't just artistic expression. It's a healing process as well.

## Page 21 • Music

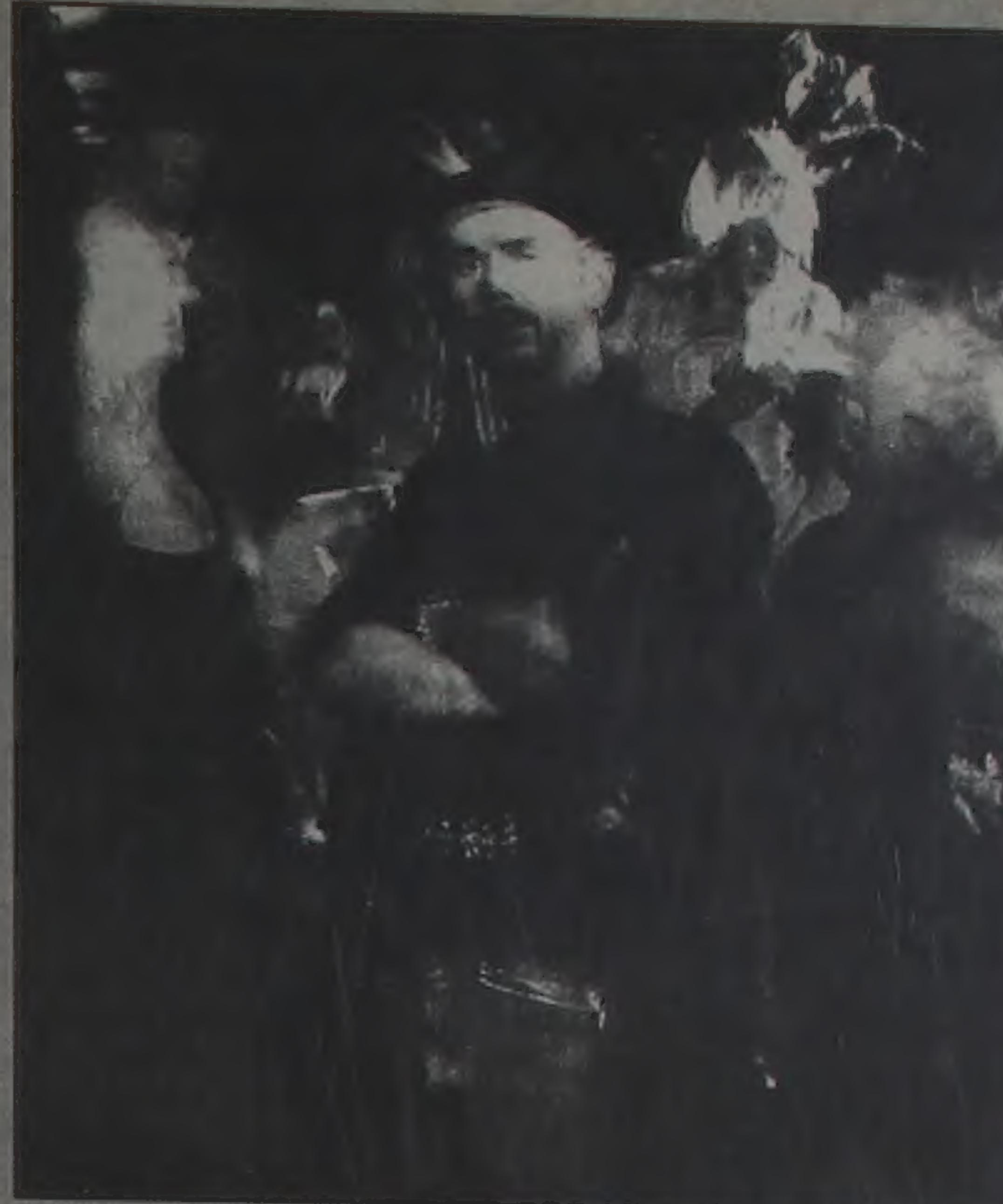
A chance encounter with guitar virtuoso Jeff Healey launched a singing career for Amanda Marshall.

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**The Spirit Merchants**

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**MARCH 19  
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# ACCESS to the future

## NEWS

BY CHAUNCEY FEATHERSTONE

**A**CCESS: the education station is the leading Canadian wedge formed by owner Learning and Skills Television of Alberta. LTA is, in turn, owner by Canadian Learning Television (CLT).

ACCESS, rather the *idea* behind it, faces two major challenges: inertia (both societal and institutional) and divergent technology developments which ultimately perform the same functions. Oddly, within those challenges lay the opportunities it must capitalize on in order to survive.

"I don't want to rain on anybody's parade," begins Dr. Terry Anderson, director of the University of Alberta's Alternative Delivery Initiative, "I don't think we've been able to get the mix right between the U of A in particular and formal education in general, throughout Canadian broadcast history."

Anderson aligns himself in principle with ACCESS President and C.E.O. Dr. Ron Keast.

There have been two major failures of educational television everywhere it's been used," Keast is blunt. "One: it does not reach people who are educated. Two: it doesn't reach young people. When I was at TVO in the seventies, we used to say 'We got 'em back again 'til they're fifty and they come back to watch the British dramas.'

"We've had two worlds: the broadcast world and the formal

education world," Anderson observes, "[Moses] Znaimer was saying he was going to work this relationship to be beneficial to both parties. I think it's a huge challenge and I haven't seen it working yet for the U of A."

LTA Chair Znaimer was unavailable for interview but Keast is confused on both of their behalves.

"I don't know what Terry Anderson's committing to or not," he bristles, "I met with the [U of A] Faculty of Education yesterday and we have two major projects that we're going to develop together. I met with the colleges either committed to or considering projects that we're going to develop together. I met with the psychology department yesterday..."

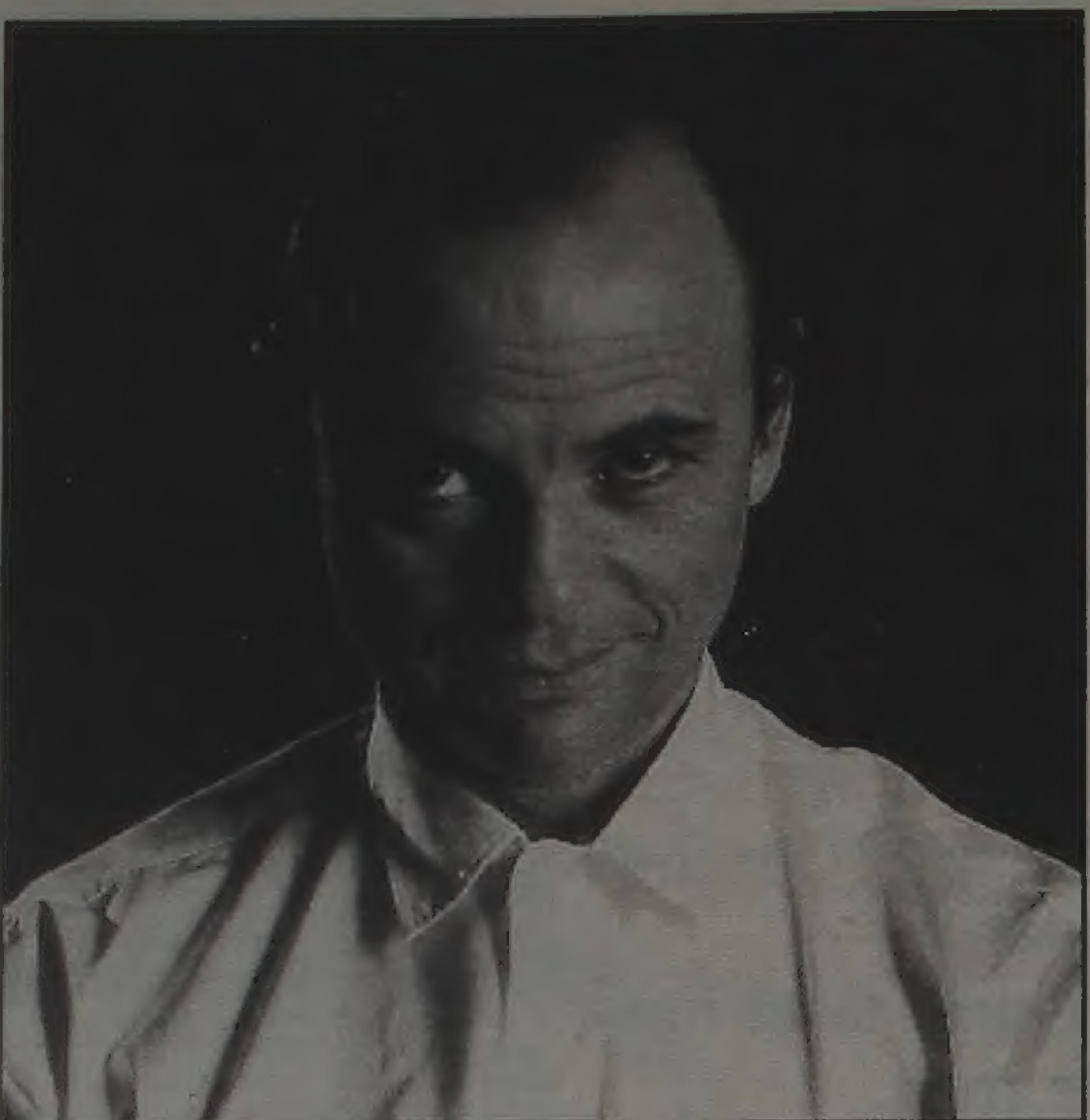
Keast launches into a list of Alberta universities and community colleges either committed to or considering projects with ACCESS.

ACCESS, by serendipity, became available just as Znaimer and the lowest common-denominator medium — TV — was a natural for promoting education (i.e. courses for credit).

### Burgeoning technologies

Both existing and burgeoning technologies threaten TV's stronghold on distance learning, opines Anderson, simply because of their interactive natures.

"We are investing in some real-time video conferencing equipment," Anderson starts with less obvious, "We have six different video conferencing rooms" which can



LTA chair Moses Znaimer

deliver courses to communities, hospitals or business. That model is comfortable for us, both for students and for teachers, because it carries a lot of the learning paradigm right from the classroom."

The second area that's captured a lot more of our faculties' interests," Anderson comes to the crux, "is the development of 'Net-based courses — primarily using World Wide Web for contact dissemination and following that up

with interaction via a host of tools but mostly through computer conferencing which is asynchronous."

Peter Palframan, secretary-treasurer of Learning and Skills Television, acknowledges Anderson's Initiative. A multi-media expert in the ACCESS building recently completed a UofA first year law course on-line.

"Students can participate when and where they want a record gets kept. So it's an organized structure that is truly interactive," confirms Anderson. Pass-coded "chat rooms" on the 'Net can serve as seminar sites.

"We find a lot of resistance among our faculty to embrace the idea," he says of telecourses, "It takes the spontaneity and the input of the individual instructor out of the mix."

Learning and Skills Television of Alberta was incorporated by CLT to fulfill purchasing requirements set by the Alberta government.

### Mutually beneficial

Athabasca University is ACCESS' sole post-secondary user, having been so since before the change in management. Other Alberta institutions don't seem to have fallen all over themselves to broadcast. Athabasca functions solely as a correspondence university.

Keast easily admits to the institutions' mutually beneficial relationship and believes it will continue. But he clarifies ACCESS current scenario: they were the only game in town when we started."

CLT goes beyond ACCESS. The parent corporation applied for CRTC approval of a cross-Canada cable network. About 70 universities and community colleges are reportedly set for joint production on select lecture series, the acquisitions of others and promotion of all — pending approval on the May '96 hearing.

Seventy educational bodies implies a great division of airtime — or more than one channel.

"If it is successful we will be able to do that," says Palframan.

"What we'll probably do first is to run pieces of courses on the

channel," Palframan iterates the "promotional angle, a math series... Here's the learning opportunity, here's how you get the rest if it."

The new CLT channel — or channels — will strongly resemble Colorado's Mind Extension University. Besides promoting courses, Minex also brokers enrolment between students and its 35 affiliated institutions, something ACCESS hasn't worked out with Athabasca University.

"I don't see us, in the short term, doing that," he says. 1-800 numbers for individual universities will be shown with corresponding shows.

### Streamlined counseling

But Keast points to a plan for streamlined counseling.

"What I do see is CLT become non-stop shopping. They're doing this now, here at ACCESS, they're calling us. Next year we can tell them there's some options, 'Athabasca, yes it provides all these and we'll send you information about that but here's what Grant McEwan provides...' They can call us to get information about where they can go to get what they want."

The new channel will be awash in the sea of other new cable channels. Anderson is uncertain on the bang for the buck.

"The province is — oh, I don't know the numbers, I've heard five million, two million a year — that Advanced Education is giving to ACCESS to pay for those courses for Athabasca and they want more participation," he says.

He adds, "the real question is whether we wouldn't be better off to develop our own network-based learning models or video conferencing with that money. How many users are watching ACCESS? There is just so little information."

His fears apply on a national scale as well.

"CLT, there's no government involvement at all," responds Keast. "Our revenues will come from cable passengers fees, advertising and we will be selling the supports packages. There should be a package of support materials and that can be on the Internet, CD-ROM, it can be print or whatever. We will market that and take a retailer's commission."

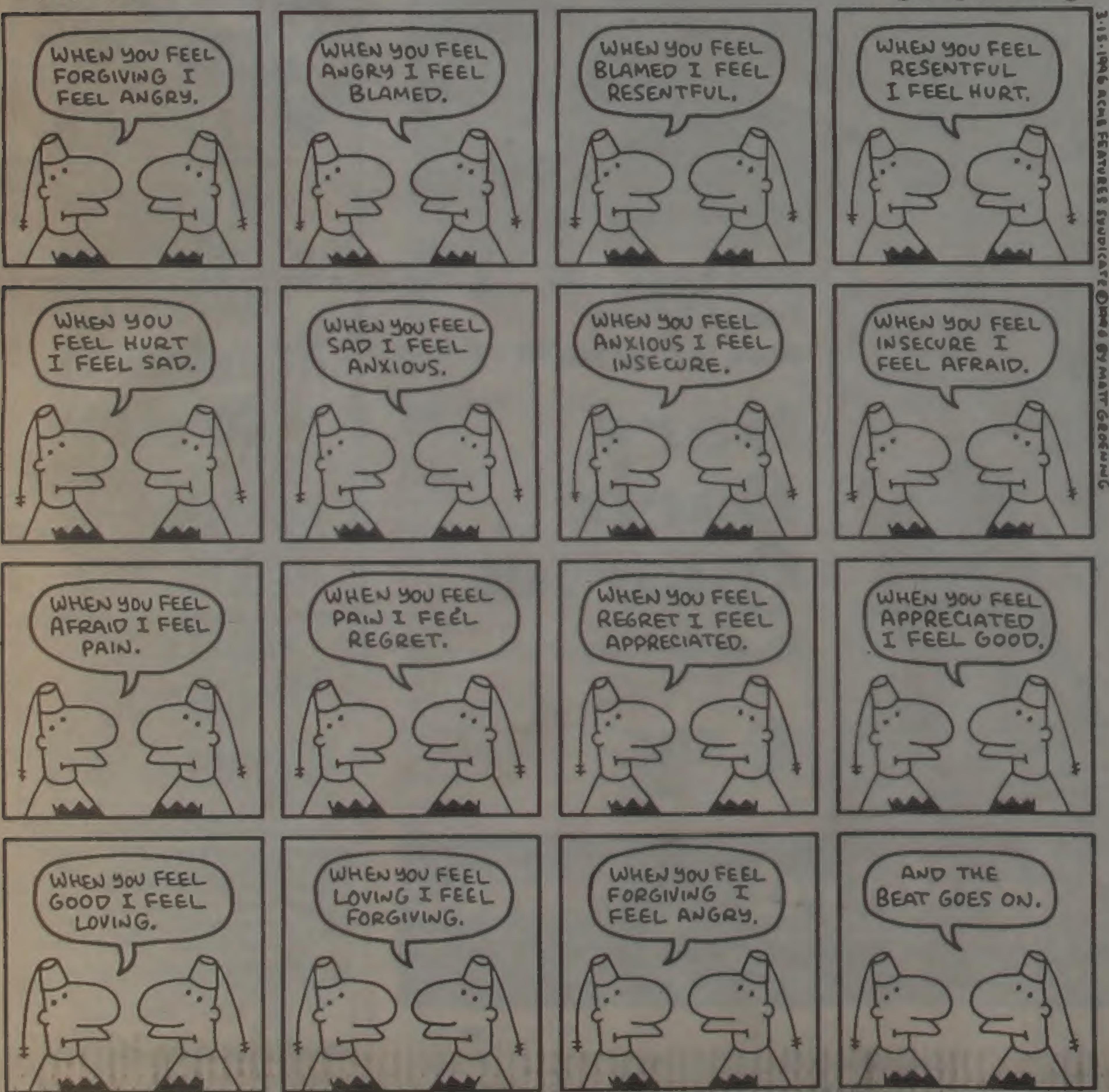
Cable-ready computers already on the market could unify the agendas of the opposing factions. But cable companies, and 'net servers are currently engaged in a territorial battle of their own and that's whole other story.

For the time being everyone has a television and most have a VCR. Though computers are coming, CLT banks on the interim transitional period.

Palframan: "Until people generally are able to access the Internet it's only a select few who are actually going to be able to benefit from it. There are a lot of people developing educational software on CD ROM or in a multi-media environment when, in fact, there are very few schools that can run that. If somebody doesn't have a computer at home, doesn't have a modem, doesn't have the \$40 a month to be on-line then you have to be able to deliver it in a more traditional means."

*continued page 8*

## LIFE IN HELL



Annie Lennox

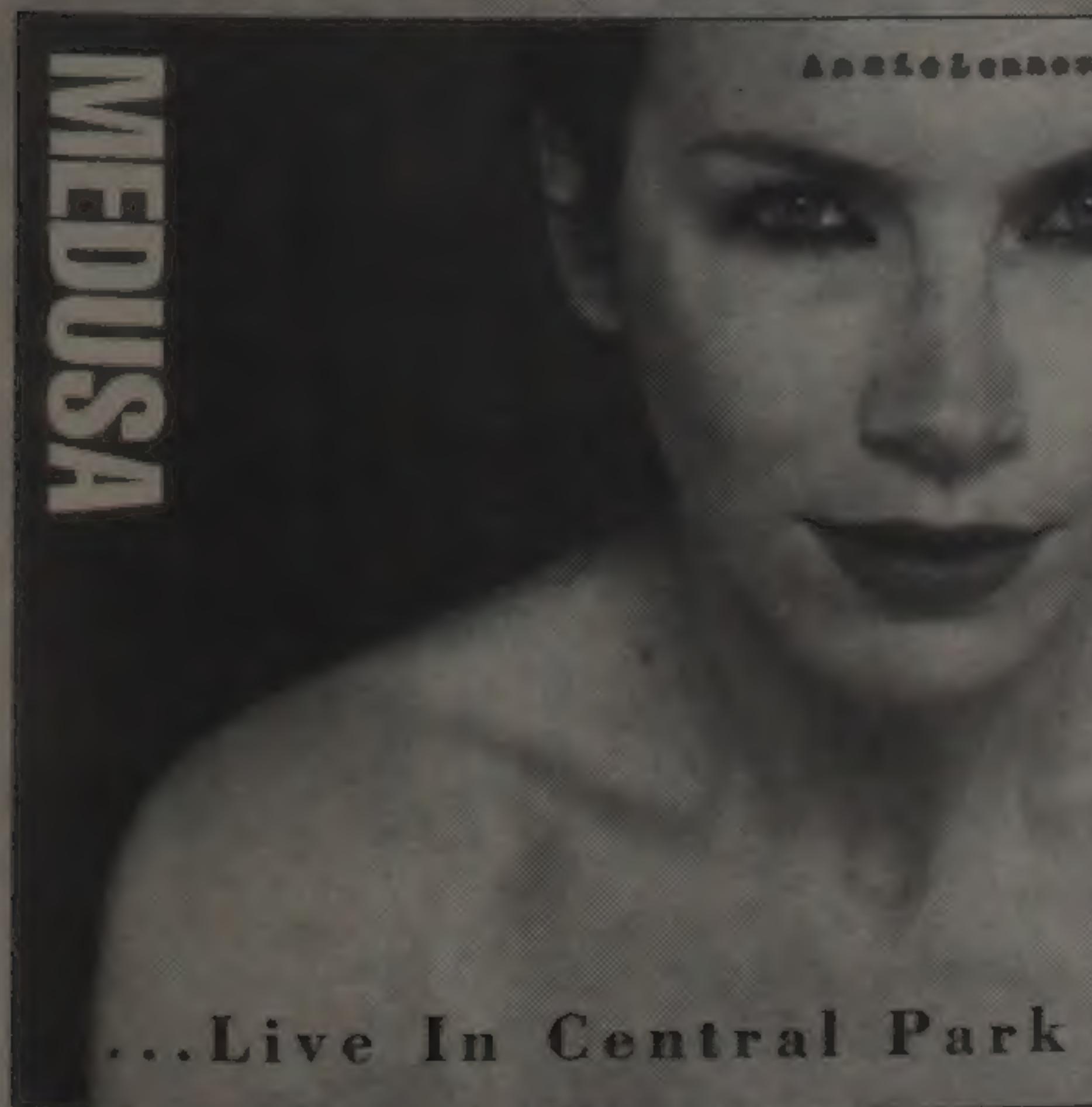
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## NEWS

# Publishing houses glows by legs and bounds

**BOOKS**

BY CHAUNCEY FEATHERSTONE

**W**hat the—a little pink sheet entitled "Twenty Questions for Scott McIntyre"? PR folks, tsk, tsk, tsk.

Sooo, Scott McIntyre, what color is your underwear right now?

"My underwear right now is white," he replies smartly. "Or it was when I left Vancouver."

Douglas & McIntyre has been a successful western-based publishing house for 25 years. Between Vancouver's adult and Greystone divisions and Toronto's Groundwood children's division, D&M revenues topped \$10 million.

In Canada, that beats white shorts three times out of five.

McIntyre, contagiously cheerful, is a self-confessed Luddite and book publisher combined. Indulging in a little flag-waving, he out-

lines the components of Douglas & McIntyre's prosperity:

"Art books, children's books—fiction and non-fiction—and a lot of natural history, illustrated natural history," he lists.

Also biography, autobiography, anthropology, sports, humor...

"Historically, we haven't done a great deal of fiction," he says, nearly apologetic. "But we do have an adventuresome fiction program of about six to eight books a year that has more focus now: young Canadians writing literary fiction."

**Glimmer of hope**

Recently, D&M picked up distributorship of Orion Books, an American mass paperback corporation, shining at least a glimmer of hope for Canadian genre fiction (e.g. romance, adventure, SF) writers.

"One, it gives us a couple of million bucks of sales growth. Secondly, we beat McLellan & Stew-

art and Penguin and others, and it's always sweet to win up against the Toronto houses. Thirdly, it broadens our reach; it gives us commercial fiction."

If McIntyre loves business, he lives books. He's noticed, with some irony, the challenges of the next wave.

"The English language is a wonderful tool and it fires the imagination in a different way than pixels on a screen," he enthuses. "I think we shouldn't forget that the English language is a magnificent way to express ideas. So I don't believe the book is doomed for ideas and fiction."

He chuckles. "When Bill Gates wants to tell the world about the Electronic Revolution, how does he do it? A book. Or, as someone said, 'the fanciest package for a CD-ROM ever devised.'

"So the 'net doesn't scare me. I have a PC, I don't use it. I use a pencil and an eraser. With a pencil and an eraser, I can some-

times be faster than colleagues with computers. Just drives 'em nuts."

For all his light-hearted observations, McIntyre doesn't dismiss the phenomena. "I think you'll see consolidation. The real question becomes, how do books link with the electronic revolution? Does a major Canadian player want to build a conglomerate which includes book publishing?"

Douglas & McIntyre is a major Canadian player.

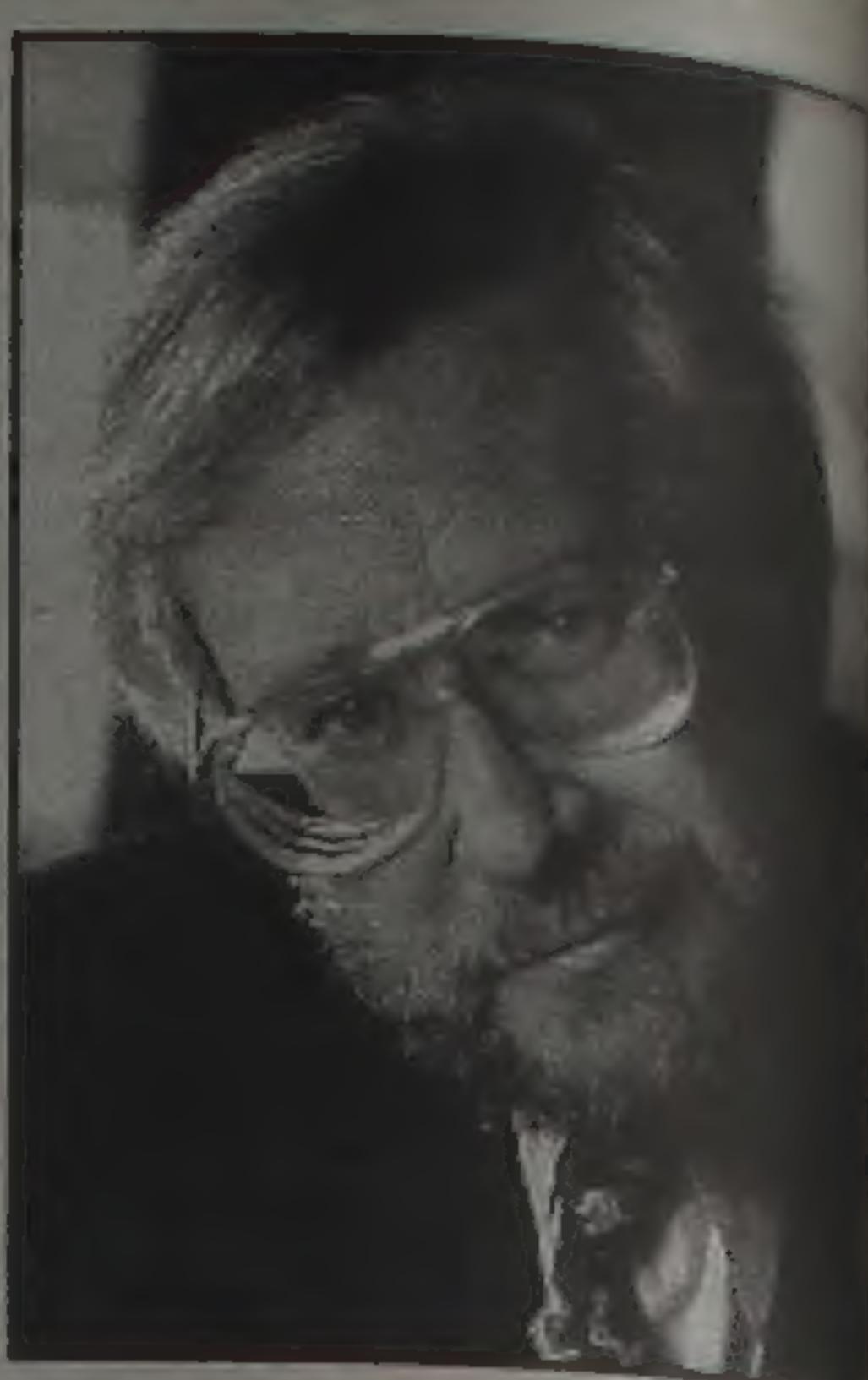
The ink in his veins bubbles up.

**Minor Luddite**

"There are still hundreds of millions of people in the world who need to be empowered by understanding ideas. Books are still the most cost-effective way to deliver an idea."

McIntyre is a minor Luddite and isn't sure yet where his company fits.

"I'm a passionate believer in Canada as an extraordinary nation



Scott McIntyre

and we do have a culture," he observes. "But we look at it through American eyes and we think we're second best."

McIntyre possesses an optimistic world perspective, a sense of history, an eye toward the future and a small inferiority complex.

McIntyre is major Canadian. Right down to his white shorts.

pause or twitchy remote control thumbs.

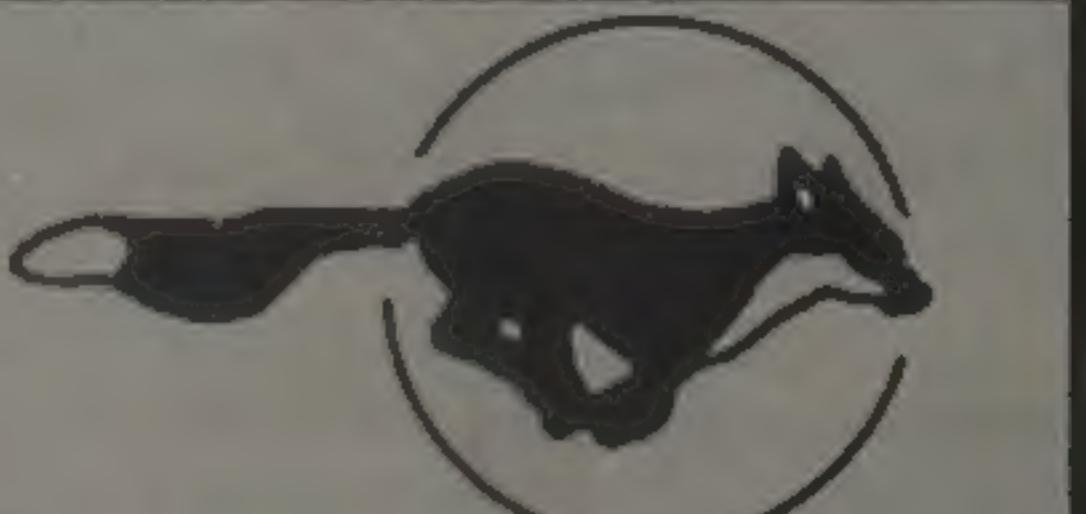
"If you watch ACCESS between 9-11 p.m. Monday through Friday you'll see what we call a series of what we call telecourses," Keast highlights the prime-time hours on his existing channel. "They are, in most cases, really quite professionally done documentary series. They're the kind of program that you at home can simply sit down and watch and enjoy."

If the Internet does an end-run around television in distance learning as Anderson feels, Keast offers the infrastructure. The ACCESS building, which will act as broadcast headquarters for the CLT channel, boast studios and complete video production facilities. Computers will soon have full video capability.

"Terry [Anderson's] focusing on the delivery of distance learning material via the Internet. That's very legitimate and it's not competitive at all," Keast emphasizes. "They're going to be multi-media package."

**Surging technology**

ACCESS, when not running educational series, runs general interest programming. TV commercials for air fresheners and soft drink dot these shows. To attract and maintain advertisers, programming of either stripe must be of high quality to give

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Beyond the creation of the in-how distance learning debate society simply doesn't move as fast as the technology surging through it. All parties, when questioned, concede university and college campuses, as physical entities, will always exist.

Some courses need their students present (e.g. Medicine, Drama, Applied Nuclear Physics, etc.). Some people need other people; they like snoozing and goofing in the lecture hall and serious debate over beer and cigarettes in a loud crowded pub.

Distance learning exists in a different state of flux.

The real options are learning and not learning. How long will the public withstand job-market pressures which make distance learning a necessity?

"Who knows?" Keast, laughing, expounds beer-hall existentialism. "In the long run we're all dead. I think in seven-year terms. Who knows where all this is going 10 years from now..."

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# Street Vue

I know about you, but my theatre this week is the co-presentation of THE CAVE by Fringe Adventures and Celebration of Women in the Arts, March 13 - 16, at Bus Barns. One of the most interesting things about the piece will be set. Writer/performer Sheryl Fawler along with director Rich Reid have created an interdisciplinary and totally self-contained work which is essentially a theatre in a workshop. A workshop is scheduled for St. Patrick's day, but space is limited so call in advance.

At the moment that I set foot into Local Heroes NHTV presentation festival season began. Fringe Director Judy Lawrence was on hand to Artistic Director Ron Jenkins and throngs of young people to view seven films being premiered. Star Bucks, an industry seminar, was a eye-opener. On the hot seat to inform the audience about product offerings were Ralph Zimmerman, President of Great North Artists' Management Inc.; CTV's Executive Producer of Drama, Peter Low; Atlantis Releasing Inc.'s president Ted Riley and Fern Field, Supervising Producer of THE RAY MADBURY THEATRE. Among those taking it all in (and trying not to be depressed from the news we're hearing) were independent producer B.J. Radomski and local thespians Geoffrey Brumlik, Pamela Anthony, Denise Kenney and Jill Kudos to the team at the National Screen Institute for making 10th anniversary celebration of the International Screen Festival a success for the local film and television

vision community. I'd love to rant at this point about the demise of the Alberta Motion Pictures' Development Corporation, but I only have room for one word to our government: SHAME.

Must say I'm looking forward to the return of Jennifer Wigmore to E-Town. Jennifer was one of the many who found themselves stranded in Toronto after the Citadel's production of THE MUSIC MAN failed to tour. But Duncan Macintosh has done well by providing Jen a spot alongside Fiona Reid in THREE TALL WOMEN. I remember Jennifer from her days of bullying the younger kids—including me—at McKernan Jr. High. Who would have thought she'd go from there to working with Brad Fraser in OUT-RAGEOUS, to Robin Phillips' domain at the Citadel, back to working with Brad on his independent film release PARADE and emerge as one of Edmonton's leading ladies! We're all proud of you, Jennifer. See you in the Shotor Lobby for your next opening night, March 27.

I'd like to know why the house wasn't packed for Maracuja's fundraising performance for the Youth Emergency Shelter at the Sidetrack. I understand the party held last month to raise funds for their CD release was so packed. Perhaps everybody was waiting for them to play at the Local Heroes Wrap Party held at the Paradiso Cafe?

For those who are fans of Stewart Lemoine, better run quick and get your tickets. Fringe favourite Teatro La Quindicina is presenting FALL

## LIFESTYLES

**DOWN GO BOOM—A SKATERS TRAGEDY** at the new Varcona Theatre. Wes Borg, Joe Bird and Joel Finnegan checked it out and so did local theatre administrators Bonnie Green and Laurie Blakeman. Sitting just a few seats down from me were Andrea House and David Belke with his robust laughter. No surprise to see the Noises in the Attic kids, Dave Boehler and Harvey Anderson, but the appearance of Michael Berard was.

Also spotted at the **FALL DOWN GO BOOM** opening was Rhonda Trodd, Ms. **SUPREME DREAM** herself. Word is that she just loves our town and has decided to hang out for a while. My hope is she shows up March 13 to the Theatre Network opening of Lyle Victor Albert's fringe hit, **SCRAPING THE SURFACE**, in her fabulous gown.

Yes. It's true. Dave Jackson is back in town. But he's only here to visit with his family and do his taxes before he's back to New York (OK, he's also partying at the Dance Factory and checking out the entertainment scene). Saw him at La La La Human Steps dressed head to toe in what looked like PVC and at the opening of Teatro's new show where he wasn't.

OK, my fingers are tired from typing. It's your turn. Fax me a scandal or a juicy bit of something or even an announcement of an event coming up. You can reach me via the Vue machine at 426-2889. You can also e-mail me: klodyne\_rodney@mouse.edmonton.ab (yes you do need to include the underscore between my names). Until next time... Ciao!

Klodyne Rodney is a small black woman with a great big mouth. She is also an independent business woman and one of Videotron's many hosts.

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# Figure skaters blaze big-dollar trail

## NEWS

STEVEN SANDOR

The World Figure Skating Championships are estimated to inject around \$39 million into Edmonton's economy. Surprisingly, not all of the money will be flowing into the hands of ticket scalpers pawning off ducats in front of the Edmonton Coliseum for a chance to watch people with unpronounceable European names (even the Canadian skaters have unpronounceable European names) throw themselves around an artificially frozen pond.

Organizers of the big skating event of '96 are planning a bevy of sideshows to keep both visitors and Edmontonians entertained. And there will be lots of visitors. Twenty-two major Edmonton hotels are booked solid.

From the Feel the Spirit Festival to the ESO to the Agricorp Word Village, there are plenty of places

for our guests to entertain themselves and drown their sorrows in after their favorite skater belly-flopped on the ice in a vain attempt to land a lutz.

Throughout the duration of the championships the Agricorp will host the World Village. If you can't afford the scalper's prices for the skating galas you can catch the action live on the big screens which will be dotted throughout the complex.

"We want to give all Edmontonians the chance to be a part of the World Figure Skating Championships, even if they don't have tickets," said volunteer organizer Laurie Collins.

The World Village will boast a 250-booth trade show. Exhibitors will include the Nashville, oops, er, Edmonton Oilers and a chance for visitors to make like Elvis Stojko and enjoy interactive exhibits. There will also be the requisite pin-trading session — but caution is advised. Pin traders are nutty people at the best of times.

There will also be a 120-seat cafe highlighting the baked goods, drinks and desserts of the 48 countries who will send competitors to the WFSC. Bailey's Axels and Loops will be the nightly entertainment venue. Its stage will host Alfie "Jesus Christ" Zappacosta, Danny Hooper, guitar-wiz Bobby Cameron and Barney Bentall.

Sixty volunteers will man the World Village. Admission is free. The beer isn't.

If you can't get tickets to the finals, the WFSC is offering rush seating to the practices where you can see the world's top skaters nail all the jumps they'll flub in front of an international TV audience.

This Sunday evening at the Jubilee Auditorium, renowned Canadian opera singer Michael Burgess will accompany the Edmonton Symphony Orchestra in a tribute to the sport of skating. After the performance, the foyer will host a reception including many of the

past world champs.

But the side-events don't stop there. Adult Ice Dancing (take yer parents out and ask for their best impression of Torvill and Dean) lessons will take place at the West Edmonton Mall; Edmonton Public Library will host puppet shows and book displays. The Provincial Museum will host a skating exhibit and even Toller Cranston, probably the world's most popular figure skater never to win an Olympic gold medal (next to that Kurt Browning guy) will show his art off at the Kathleen Lavery Gallery (104 Ave. and 124 St.)

The Feel the Spirit festival will be headquartered at city hall with videos, messages from the experts and free posters. This Tuesday at noon, the hall will host a parade of past world champions.

"With the Feel the Spirit festival the entire community can get involved with the World Figure Skating Championships all week long," said Collins.

## Coolest of suits

## FASHION

BY ARAXI ARSLANIAN

**T**here are few universal truths known to man: one size does not fit all, blue eye shadow does not make your eyes look blue, AND—

Fashion knows no bounds. Haute-couture diva-dom is no longer exclusive to the runway of Paris.

"Glitz and Glamour," a collection now showing at the Provincial Museum and coinciding with the World Figure Skating Championships here in Edmonton, will feature the drama and tailoring of, wait for it...

Figure skating costumes. Most people are clueless about the intricacies of on-ice style, gasping only at triple lutzes and double axels. Don't be mistaken, fashion is a serious part of the package.

"The costume is to enhance and interpret the piece they skate to," says Allison Warman, sports aficionado and co-organizer of the event.

"It can also work against a skater in serious ways."

### Increasingly strict

Stipulations for the costumes of skaters have become increasingly strict in recent years, a far cry from the simplicity for the sport's early competitors.

Primarily for the wealthy, figure skating then required men to wear tuxedo shirts, bow-ties and black pants, with women wearing modified evening wear. Present fashion no-nos have come down to a matter of millimetres.

"The change really started in 1988 with Katarina Witt," says Warman, "Her costume changed the look of figure skating forever."

Warman refers to the so-called "Katarina Rule," imposed after the voluptuous German wore a skimpy showgirl's costume trimmed with feathers.

Many of the old school of skating were dismayed to see the trend towards the theatrical and away from the athletic.

The scandal that ensued moved international skating officials to set in stone certain guidelines.

"Ladies are required to wear skirt and the style is very important in how it enhances the legs."

That, of course, is open to interpretation," laughs Warman. The ISU now insists on "covering the hips and posterior."

What else can they dock you for, you ask?

1. Men must have sleeves.
2. Men cannot expose their chest or body hair.

3. Men must wear trousers not tights.

4. Any neckline below the collar-bone must be overlaid with flesh-tone fabric.

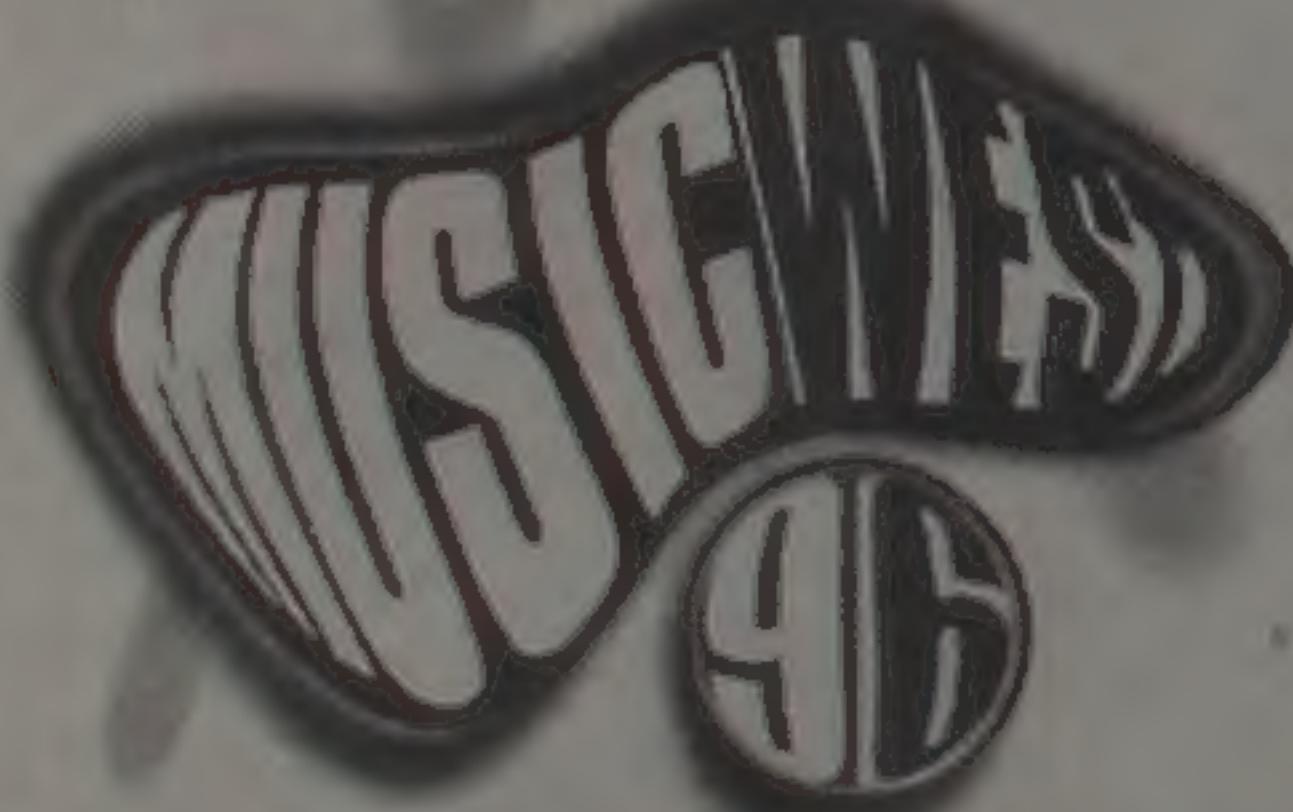
5. No feathers or "excessive" decoration."

"Judges can remove points if they feel something is inappropriate. Usually skaters are asked to change things before a competition," says Warman.

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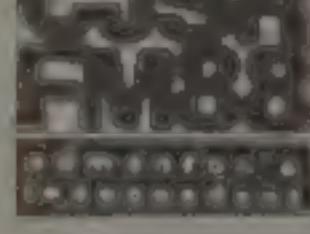
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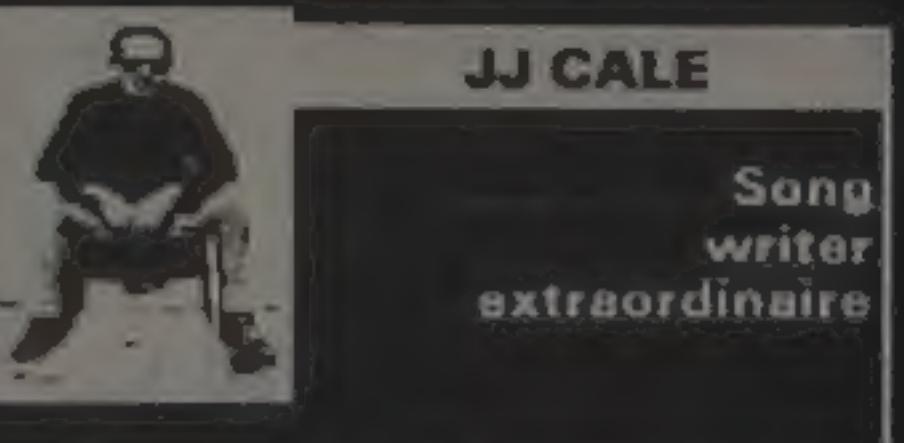
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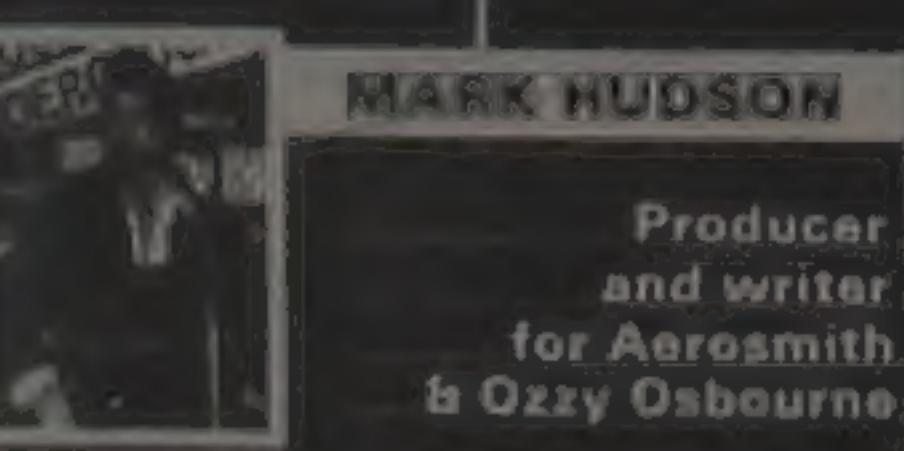
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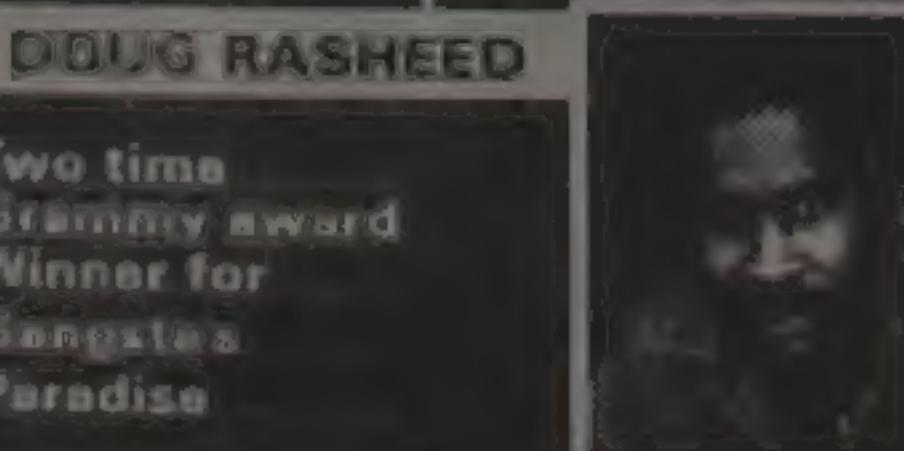
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## LIFESTYLES

# Electronic remembrance for a master

## VUE Net

BARNUM

George Burns' generation just can't seem to tune to the Internet. Can, how many people who reached the one century mark have e-mail addresses? And believe it or not, cigar ash does nasty things to a computer.

Nonetheless, I wanted to pay tribute to a comedic giant, whose career has spanned well beyond a hundred earth years.

And so, in absence of any web newsgroups or mailing lists I have decided to create some of the identifying features of the life of the late come-

### Masticated stogie

Who has seen George Burns eat a masticated cigar in one? Indeed, the stogie became a trademark — as identifiable as thick-rimmed glasses or his voice. The Internet offers opportunities to smoke 'em if you got 'em.

Big Jim's Cigar page lists reviews of some of the best cigars there. Big Jim (<http://www.buffnet.net/~jwheeler/>) sure sounds like a certified cigar aficionado.

Reviews read like wine col-

umns: "A rich earthy cigar with a solid core of nuts and spices and a very smooth balance. A long spicy finish."

They almost make me want to take up smoking stogies.

Another characteristic of Burns' life was his enduring devotion to wife Gracie Allen.

I'm sure one of the ways that Burns was able to keep his marriage alive and healthy was his ability to say "I'm sorry." (Goodness knows, I say it at least twice a day for good measure.)

### Apology-challenged

While Burns might have been adept with an apology, there is a web page out there for all of us apology-challenged individuals. Apology Central (<http://net.indra.com/~karma/formletter.html>) provides outlets for men and women to apologize to their "Vegaterrorist significant other".

Allen was also wooed by Burns' comedic gift of gab (and dashing good looks, of course).

Again, for those of us who are gab-challenged, there is, natch, a web page detailing "prose and poetry about beauty and love and romance and life."

Beauty, love and other nice things are praised in poetry, prose, letter and quotes. ([http://www.cc.gatech.edu/grads/b/Gary.N.Boone/beauty\\_and\\_love.html](http://www.cc.gatech.edu/grads/b/Gary.N.Boone/beauty_and_love.html))

Finally, Burns' most identifiable characteristic was his wit and

enthusiasm for laughter. As he wrote, "show business was always so exciting, so satisfying, so full of laughs and fun, that it never seemed like work."

Years before Burns ever graced a television screen or a radio dial, he was a vaudeville actor. In his words, he was a "successful flop."

On the usenet newsgroup [alt.comedy.vaudeville](mailto:<alt.comedy.vaudeville>), shock greeted Burns' death. Edmonton

performer Nikolai summed up the thoughts of the group with the following eulogy:

"I heard the news on the radio today on my way from one gig to another. Although hardly unexpected, the death of a man I had never met in person came as a sharp shock."

I composed myself, and did my show.

The audience laughed.

And I thought maybe if I live to be a hundred, I can learn to be one tenth as funny as George and Gracie were the first time they stepped on stage together. Maybe."

Say goodnight Gracie...  
...Good night George.

*Jeff Barnum welcomes any thoughts, or any feedback. He may be reached at <barnum@tic.ab.ca>.*

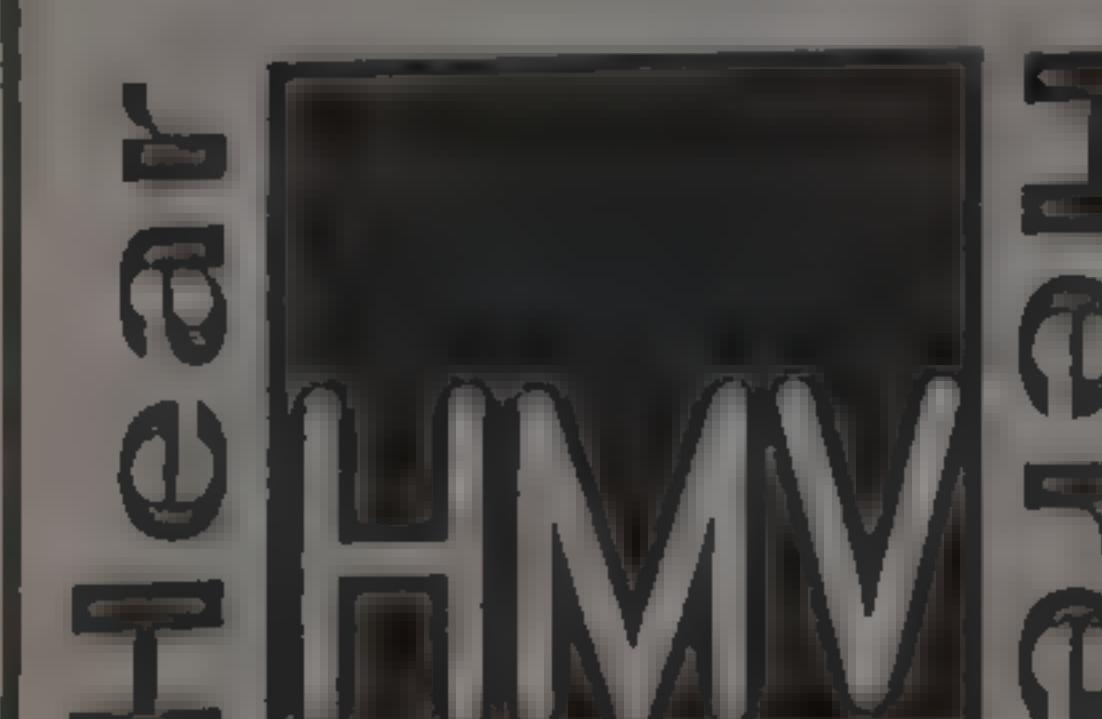
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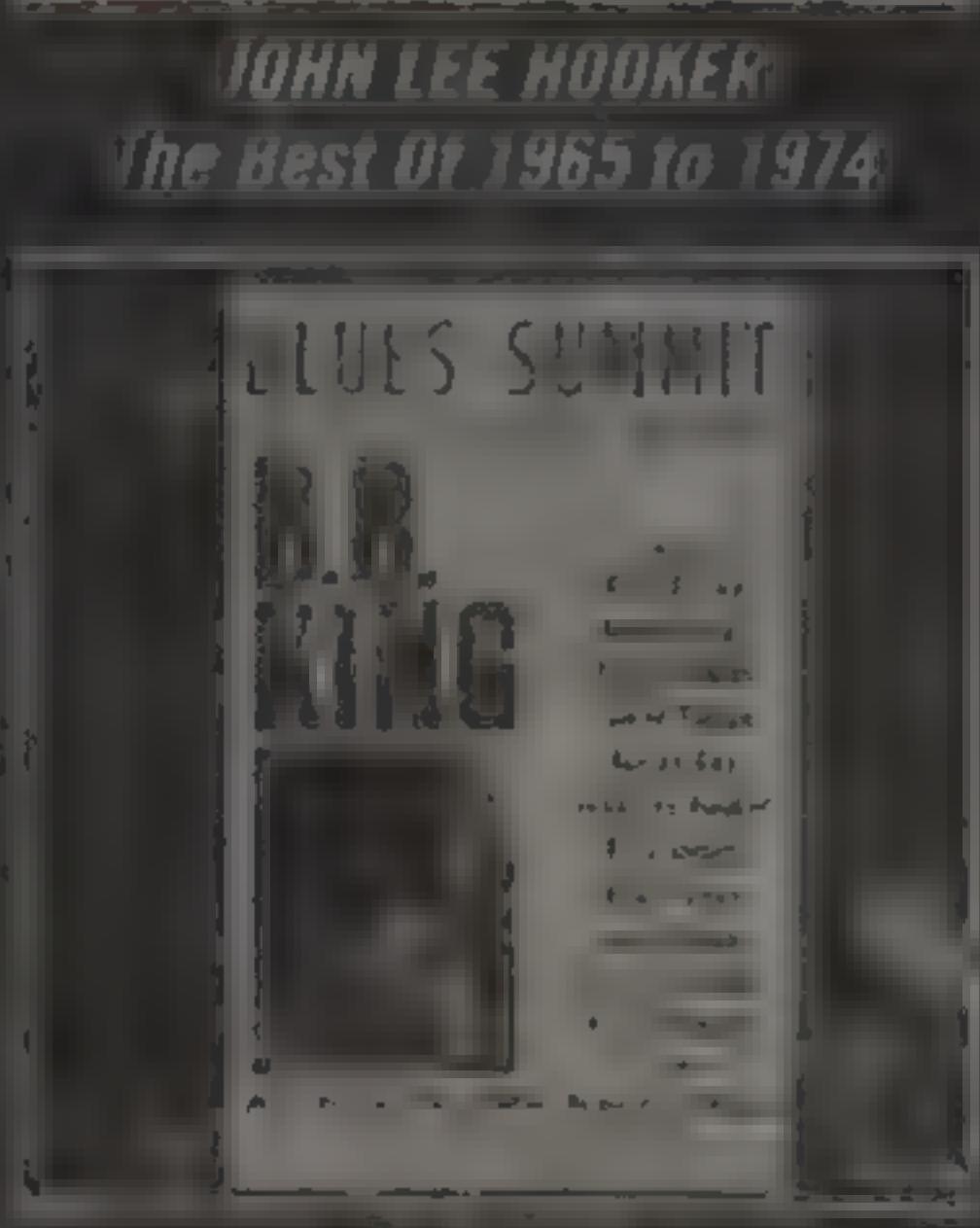
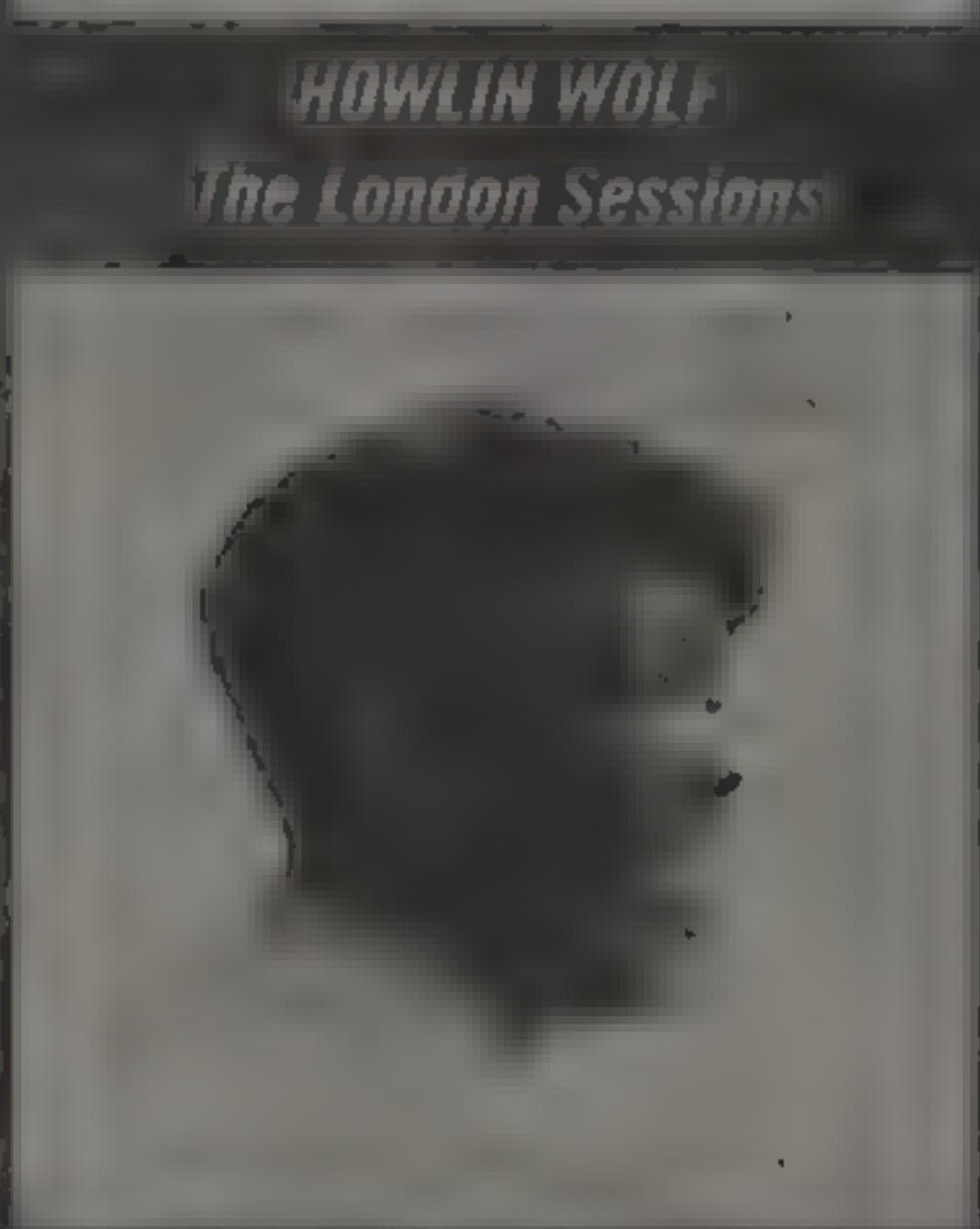
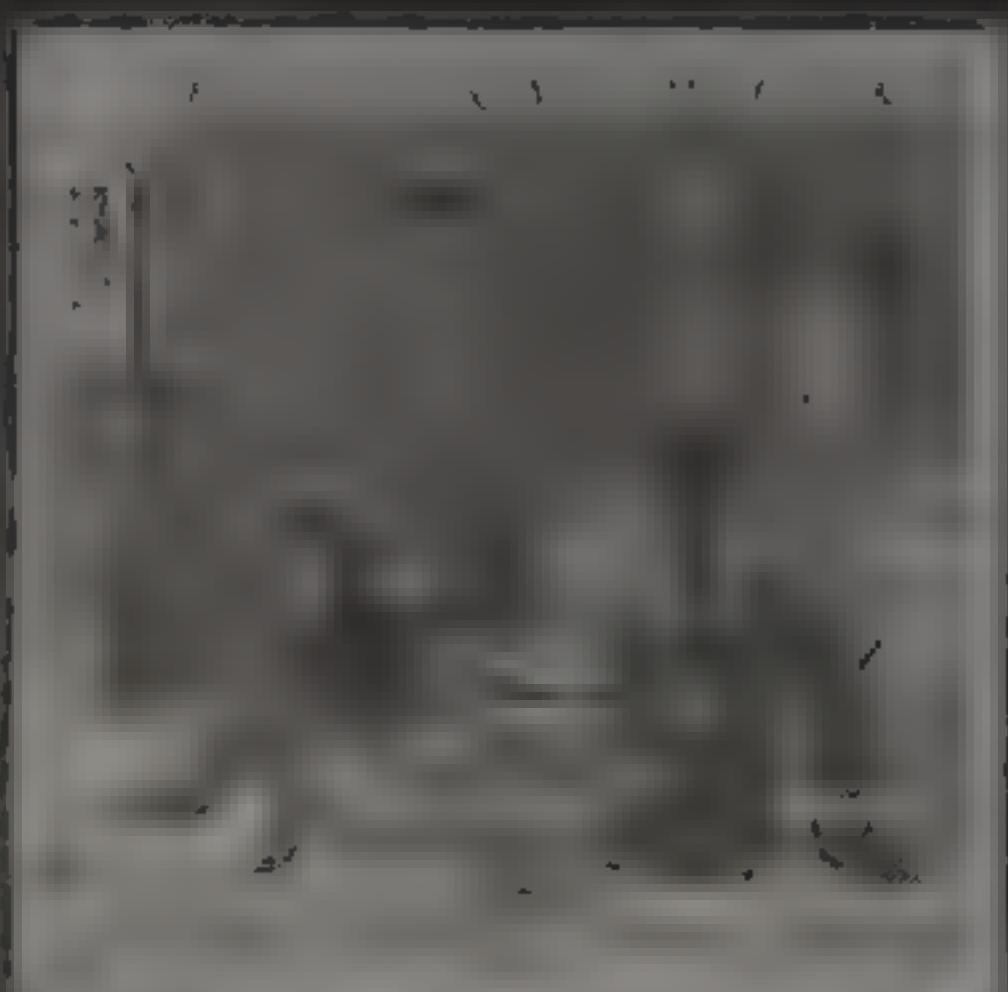
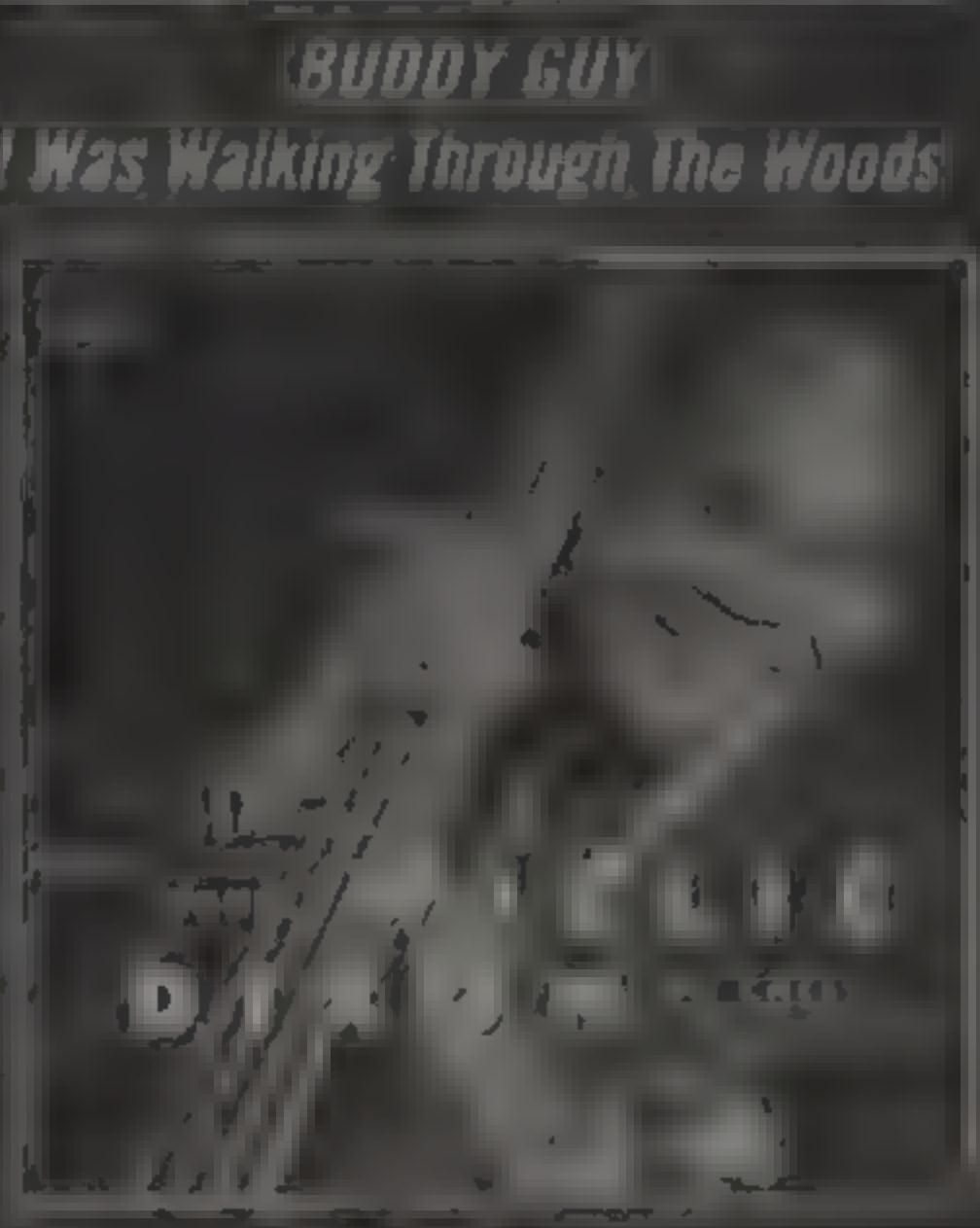
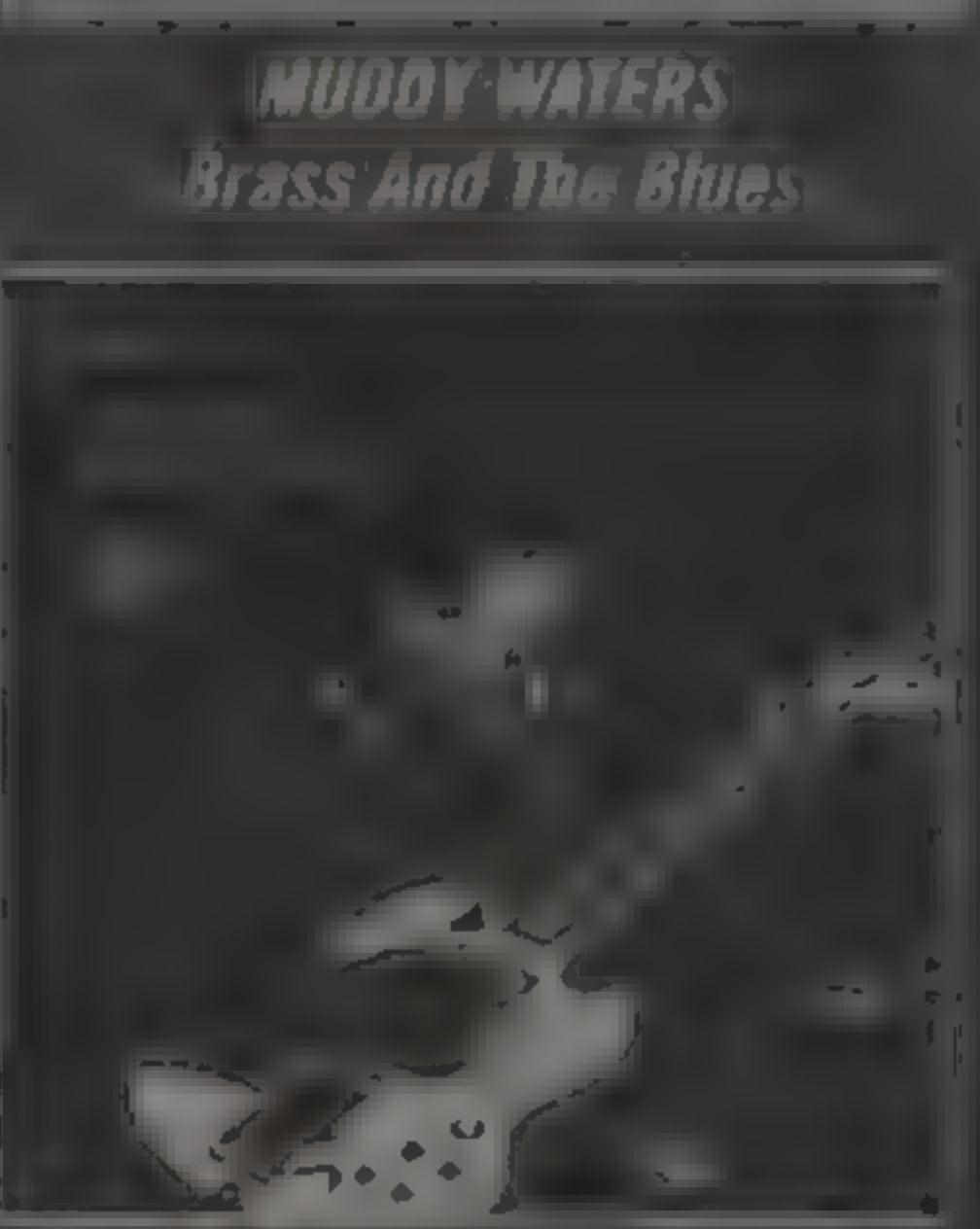
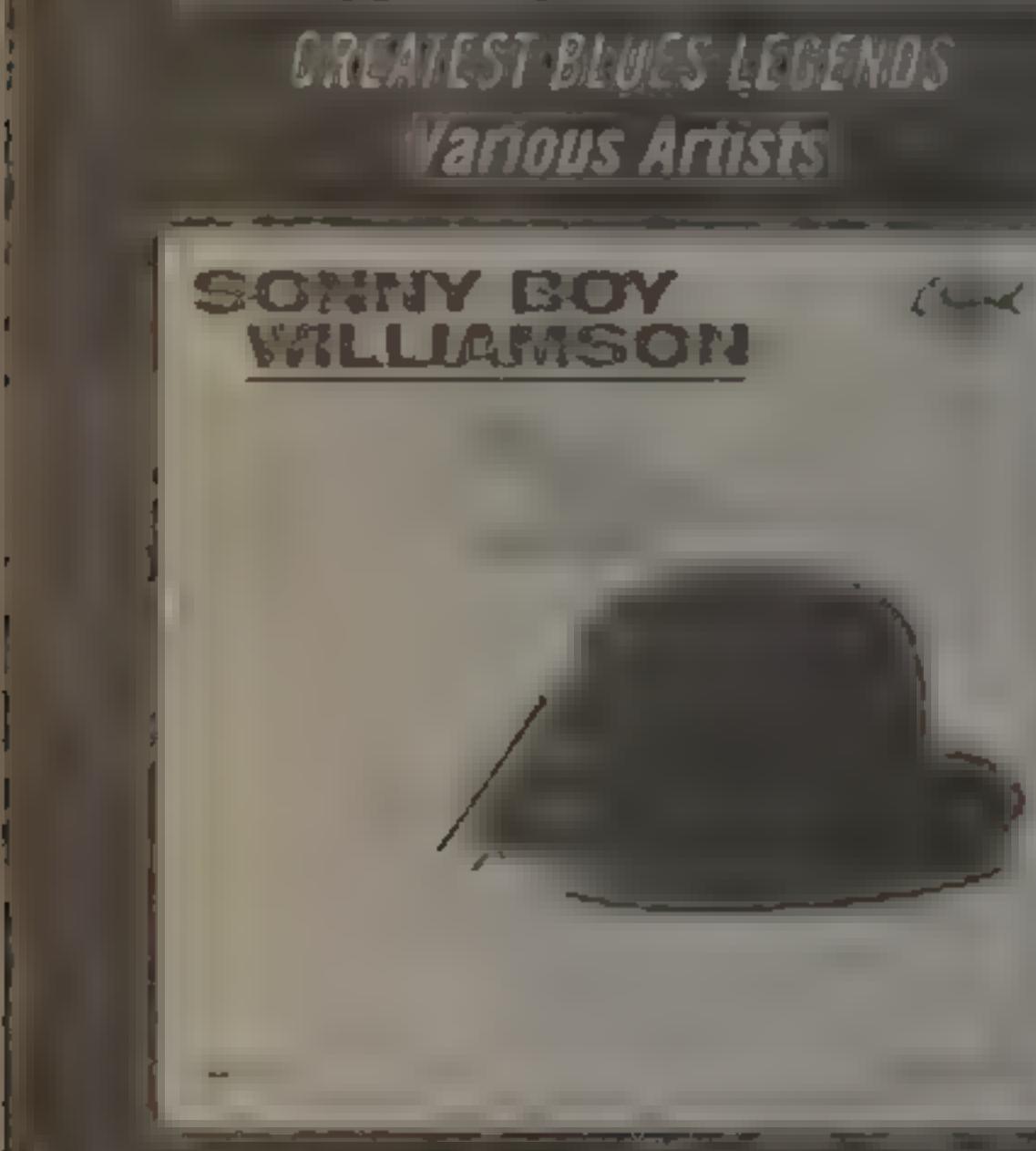
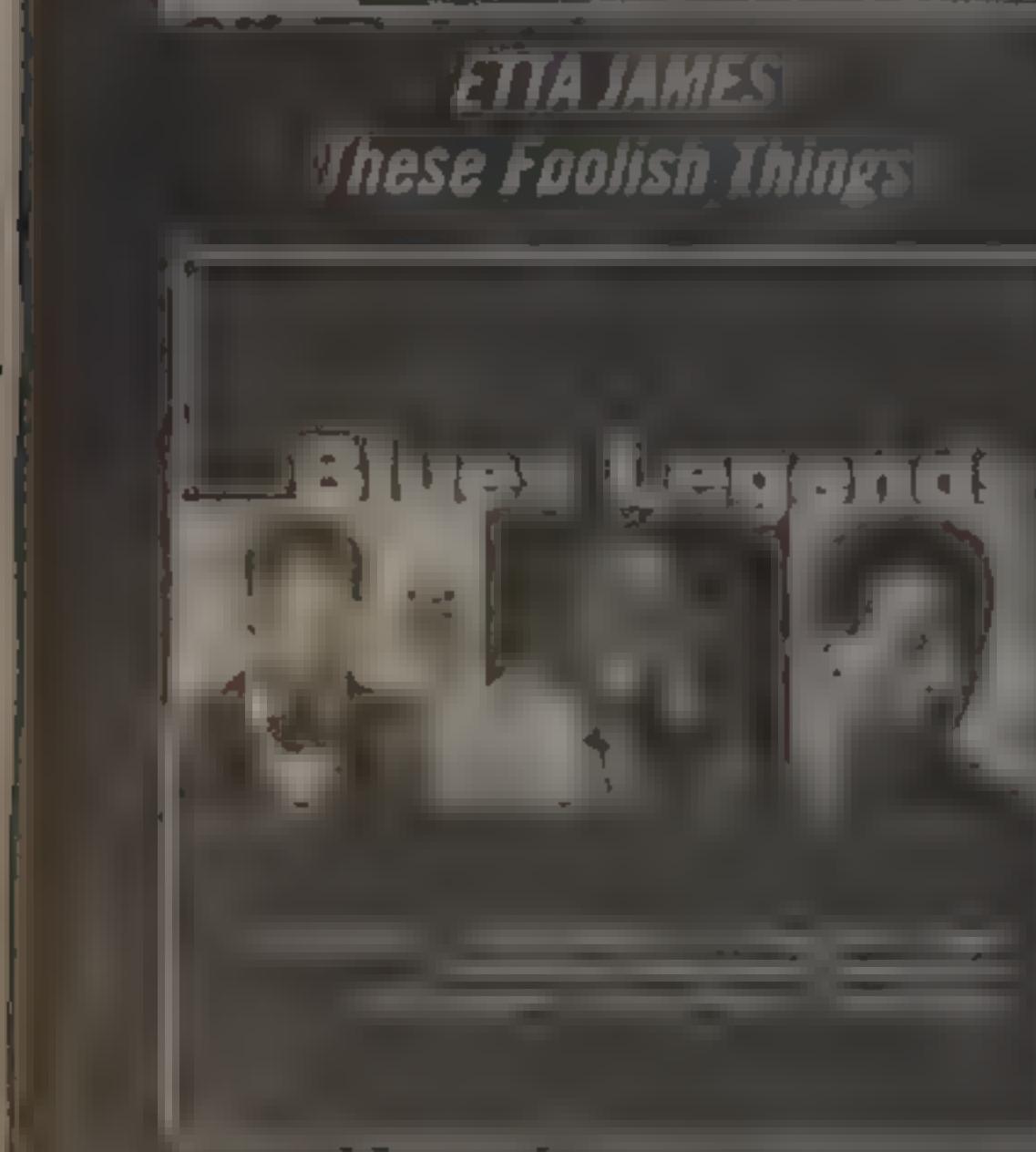
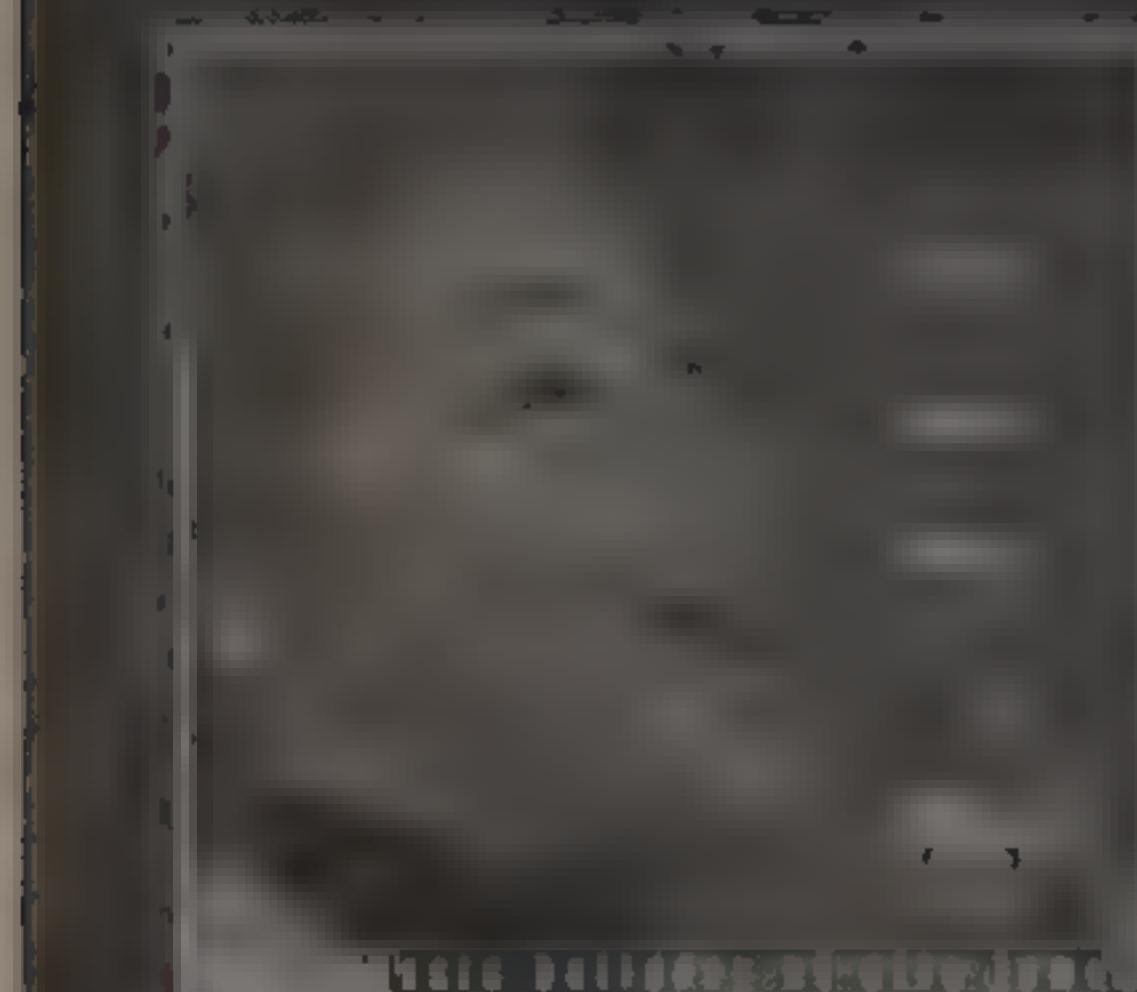
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# Lesbian humor a riot

COMEDY  
BY ADRIAN  
LACKEY

PreVUE

Very rarely does an interview subject tell the reporter to "Go fuck yourself!"

But then there was this lovely little chat with Suzanne Westenhoefer.

"I meant it a warm, good-mannered, non-threatening way," she says.

Westenhoefer tags herself as "the highest profile lesbian comedienne on the planet."

She doesn't, however, see herself coming back a couple of years from now, whining the press pigeonholed her.

"No, no. I've done that myself," says the HPLCOTP. "When I started doing this five-and-a-half years ago, that was how I'd introduce myself to the audience."

## Proudly gay

"It was a joke, because there really wasn't anyone else. I'm proudly gay and I talk about it all the time."

Westenhoefer splits her time between Los Angeles and her home in Ohio. So how did her middle-American neighbors take to living next door to the highest profile lesbian comedian on the planet?

"Well, we had one person move out, so I just bought their house and had it knocked down."

Ah! Revenge is a dish best served up by a demolition company.

As a public service sidebar to her career, Westenhoefer has



Suzanne Westenhoefer

talked to high school students on the subject of being gay. (One question card came back to her: "When you have sex, what do you put your Virginia?")

She admits, however, it's become far more difficult to do now.

"A lot of right-wing people got elected in the last election and then books started disappearing off the school shelves. School boards have made it policy not to talk about homosexuality in a positive way."

"In the meantime, my career has taken off. I don't have as much time to talk to students. Ironic huh?"

Indeed. This is the woman who makes irony an art. "Come to the show, and bring your wife," she says. "We'll have a great time!"

It isn't until the phone is put down when the realization hits that 'we'll' carries several layers of ambiguity.

Hmmm...

**Suzanne  
Westenhoeffer**  
The Princess Theatre  
March 17

# Opera bats .400

THEATRE  
BY PAULINE KIRMAN

PreVUE

It's musical, it's funny—and it's opera.

It's Edmonton Opera's presentation of *Die Fledermaus* (The Bat) and it is likely to appeal to a wide audience due to its comic and playful storyline—and hey, it's even in English.

Set in 18th century Vienna, the mischievous Dr. Falke plans to embarrass his friend von Eisenstein at a masked ball only to fall asleep, intoxicated in a public park while dressed in his bat costume.

What follows is a dizzying spin of mistaken identities, accompanied by some of Johann Strauss's best-known waltzes.

## Acting debut

*Die Fledermaus* also marks local talent Christine Schultz's first foray into the world of acting. Although Schultz has been a member of the opera chorus for seven years, the part of Ida is the first acting role she has ever had in a production.

"I'm not an actress," claims Schultz, who won the Johann Strauss scholarship a few years back. "Chorus acting is different, full of gestures and the big reac-

tions on stage. So now I find myself with quite a challenge."

She claims she prefers singing to acting and that she would prefer future acting roles to be in a musical genre.

Says Schultz, "It's easier for me to act while I'm singing because the song carries me along. But when you have to use your own speaking voice it's really hard to find."

A major point of media attention has been the fact legend-figure skater Toller Cranston will make a cameo appearance during the ballroom scene in Act II. He will skate on a false ice surface made of a compound similar to dish soap, which gives the same effect as ice without the problem of melting.

However, Schultz says Cranston's involvement is very key among cast members. "We haven't met him yet. We open in a week and we haven't even set on the ice surface yet—and we hope it will work."

"We don't want to make Toller the focus of the opera. We're not trying to talk about him much, even. But it will be great and we are very excited because it will be just spectacular."

*Die Fledermaus*  
Jubilee Auditorium  
March 19 and 21

## FILM

# The Addiction scores a bloodless coup

REVUE

CINEMA  
BY FRANK  
SCOTT

Nowhere in *The Addiction* is the word "vampire" spoken. Nor does Abel Ferrara bury the symbols of the hoary old genre under the rubble of go away."

New York and sets the whole thing to a hip-hop beat.

Katherine (Lili Taylor), a New York University philosophy major, is dragged off the street one night by a strange woman (Annabella Sciorra). The woman gives her a choice: "Look at me and tell me to go away."

Katherine doesn't, and the

woman gives her a hiccup she won't forget.

Subsequently, Katherine starts acting, well, strange, but not so much you could distinguish her from any other student. She acquires sunglasses, a depressive attitude and an aversion to daylight. She takes up smoking.

Not long afterward, however,

Katherine begins to question her ethics and give in to her addiction.

"Dependency is a marvelous thing," she tells her first victim, a professor.

Soon, she's built up a veritable coterie of the undead: look for cameos by Onyx's Fredro as one of the victims and the fantastic Christopher Walken as a vampiric teetotaller.

*The Addiction* is a serious and restrained meditation on society's thirst for evil. An unfortunate side effect, however, is that the film has also been drained of humor and eroticism: I found myself "meditating" a few times.

By making the protagonist a philosophy student, Ferrara avoids graphically depicting her struggle with evil; she just quotes some Nietzsche or Heidegger to justify man's inherent amorality to herself.

Even the climactic scene, where Katherine and her cohorts throw a little party, isn't the orgy of blood one expects from the director of *The Bad Lieutenant* and *Driller Killer*. The film is shot in black and white, for God's sake. It's often not a good sign in a vampire movie—but this is not your regular vampire movie.

**The Addiction**  
Princess Theatre  
Mar. 13-16

REVUE

CINEMA  
BY JASON  
MCGOLIS

**N**ewly a modern retelling of the Dracula tale, beginning with Van Helsing's killing of Dracula ("He was tired and fat, much like Elvis at the end...") and follows Van Helsing, along with his wife and nephew, as they pursue the children of Dracula around New York City and eventually to Pennsylvania.

Produced by David Lynch (*Rain Man*) and directed by Michael Almereyda (*Twister* and screenplay for *Search and Destroy*), Nadja features a terrific cast, including Peter Fonda (*Easy*

*Rider*), Suzy Amis (*The Usual Suspects*) and Hal Hartley favorites Martin Donovan and Elina Lowensohn. Lynch makes a cameo as a security guard at a morgue. Almereyda has also rounded up a soundtrack filled with numerous hip, alternative bands.

This playful film is shot in black and white and effectively uses Almereyda's favorite toy, the Fisher Price PXL 2000 camera, for several scenes. If you've never seen Pixar's *Toy Story* footage before, this film is a fun way to do so. The picture has a poetic look, although it occasionally drifts towards music video-style filmmaking.

The primary focus is on the disintegrating relationship between Van Helsing's nephew Jim

(Donovan) and his wife Lucy (Galaxie Craze) as she falls under the spell of Dracula's daughter Nadja (Lowensohn). Van Helsing (Fonda) comes across as a complete lunatic, wildly spouting useful but strange-sounding advice while racing around New York on a bicycle.

Meanwhile, Jim's half-sister Cassandra has found herself employed by the Dracula clan as Nadja's brother's nurse. (Dracula's son

Edgar is suffering from some sort of blood disease and doesn't want to be a vampire.) To further confound things, Edgar and Cassandra have fallen in love.

The film's intentionally campy look may put off some people, but for those who dig Hal Hartley, *Nadja* is a don't-miss.

**Nadja**  
Princess Theatre  
Mar. 13-16

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&  
invite  
you and  
a guest  
to an  
advanced  
screening  
of

*Fargo*

WEDNESDAY  
MARCH 20,  
7:00 P.M.

CAPITOL  
SQUARE CINEMAS  
10065 - JASPER AVENUE

**"A TERRIFIC TWISTED COMEDY!"**

- Peter Travers, ROLLING STONE

**"THE ART OF FILMMAKING AT ITS ENTERTAINING BEST."**

The Coen Brothers confirmed their position among America's most talented and original filmmakers. Don't miss it!

- Paul Wunder, WBAI RADIO

**"COEN FANS HAVE REASON TO REJOICE!"**

The mischievous siblings have turned out a brilliant, macabre thriller that rivals their classic 'Blood Simple'.

- Guy Flatley, COSMOPOLITAN

a film by  
Joel & Ethan Coen

*Fargo*

a homespun murder story

POLYGRAM FILMED ENTERTAINMENT PRESENTS IN ASSOCIATION WITH WORKING TITLE FILMS "FARGO"  
FRANCIS McDORRAGH WILLIAM H. MARY STEVE BUSCEK HARVE PRESSELL PETER STOWARD CARTER BUTWELL  
PAUL BERBERIAN ROGER DEAKINS JOHN CATERPILLAR TIM BROWN ERIC FELLNER  
ETIENNE COEN JOEL COEN ETIENNE COEN JOEL COEN

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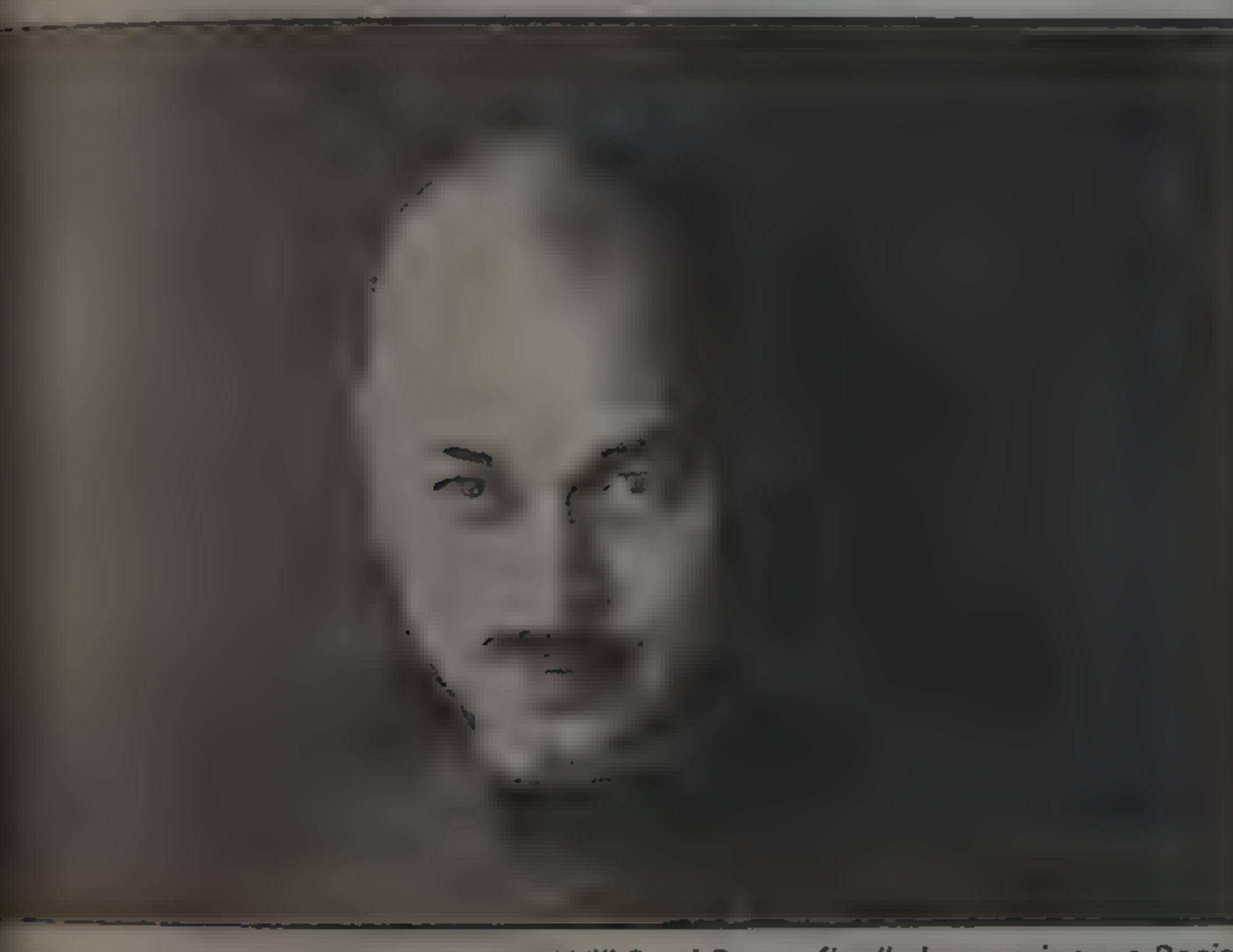
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ALL YOU HAVE TO DO IS ASK AT **a&b sound**

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SOUTHSIDE  
3110 CALGARY TR. S.  
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**a&b sound**  
YOUR TOTAL ENTERTAINMENT CENTRE



Will Brad Fraser finally be coming up Rosie?

## Rosie-cheeked in Cowtown

PreVIEW

CINEMA  
BY RAY  
MCINTOSH

wards: Are they an achievement in excellence, or just a slickly motivated popularity contest? In a month bursting with shows, they can also be fun to provide us with a little drama our otherwise dreary lives.

Every year for the last 567 years, Alberta Motion Pictures Industry Association (AMPIA) has been handing out "Rosies" to well-deserved people in front of and before the camera. Judging by the nominees, this year should be no different.

The only non-surprise will be the Post-Piece. Cynthia is the runaway favorite, as "roses... thorns... & dreams" is the only film nominated in this

Shaun (*Jake and the Kid*) Johnston duke it out for Lead Performance by a Male. Will Alberta prove itself uncool for a third time by thwarting Fraser?

Another slugfest on the card has Gil Cardinal trying to wrestle the Best Director crown away from defending champ Francis Damburger. Blood is guaranteed to spill in this match-up!

The head-scratcher in all of this is the absence of Ken Berry's name on the list of the contenders of the Best Editing belt. Not that Berry's starving for one of the chrome-encrusted beauties. As the proud owner of two Rosies, he keeps one on his office desk at all times for everyone to see. You can't miss it: it's the one with the pens in it.

The envelope, please...

**Alberta Film and Television Awards**  
Calgary  
March 16

# Dead Man alive with cinematic bliss

CINEMA  
BY JASON MARGOLIS

ReVUE

Just as everyone was about to declare 1995 as being one of the worst years in cinema history, along came a terrific batch of challenging, thought-provoking and emotionally-affecting films to top the odds.

Leaving Las Vegas, 12 Monkeys and, most recently, Dead Man Walking are among some of the finest wares ever to emerge from

the Hollywood machine.

Of the three, *Dead Man Walking* challenges the audience the most, as it asks you to defend your own opinion on the issue of capital punishment while playing witness to (and ultimately understanding) the emotionally-charged viewpoints of characters on both sides of the issue.

But lest you think *Dead Man Walking* is some big philosophical debate posing as a movie, it is visual storytelling of the highest caliber, incorporating a variety of cinematic elements such as multi-

ple film formats (Super 8, still photographs and grainy black and white sequences), impressive enough when used by Oliver Stone for historical recreations, but even more effective when presented as subjective recreations from characters' memories.

## Spiritual counselor

*Dead Man Walking* explores the final days of convicted murderer and rapist Matthew Poncelet (Sean Penn) and his relationship with his spiritual counselor, Sister

Helen Prejean (Susan Sarandon). Although the film attempts to add suspense through Prejean and her colleague's desperate attempts to wrest a reprieve for Poncelet, the true drama of the story is the unusual and strangely intimate relationship develops between the two leads.

Sarandon is outstanding as Prejean, a woman of unspeakable faith and generosity. She radiates strength when required and painfully demonstrates the inner turmoil of a person who has found herself in way over her head.

Penn is every bit Sarandon's equal, especially since he manages to make the audience care about the contemptible Poncelet. Although Poncelet maintains he is not a murderer, he was an accessory to the deaths of two teenagers.

And as the media telescopically sprinkled throughout the film point out, Poncelet is racist and misogynistic.

Yet, by the end of the film Penn has created a character so rich and detailed you can't help but feel proud of his hard-earned dignity and self-respect.

Every one of the supporting characters are excellent, and special mention should be made for Raymond J. Barry (recently seen in *Sudden Death*) as Earl Delacroix, the father of one of the murdered teenagers and Roberta Maxwell (*Philadelphia*) as Poncelet's mother Lucille.

Casting director Douglas Abel deserves an award for stocking the film with such amazing faces: not slick, Hollywood faces, but interesting character faces.

This made each member of the cast appear as real, well-developed characters, even if they only appear for a few seconds. It adds an incredible layer of grim reality to the proceedings.

In adapting the true story of Sister Helen Prejean, Robbins turns what could have easily been a mediocre television movie into a profoundly lasting work.

His previous effort behind the lens, *Bob Roberts*, was witty, but there was no indication he had this kind of power in him—unless you consider his strong acting skills in films as *The Shawshank Redemption* and *Jacob's Ladder*.

Every little touch, from subtle light shifts reflecting off the barbed wire separates Poncelet from Prejean when they first meet to the beautiful gospel and Eastern-influenced score by David Robbins. Poignant songs by Nusrat Fateh Ali Khan, Eddie Vedder and Bruce Springsteen add something special to the film.

*Dead Man Walking* at Cineplex Odeon Daily

CINEMA  
BY RUSTY HOLLOWAY

ReVUE

Forget Spielberg, Lucas and their ilk: Metro Cinema screens two real sci-fi classics this weekend.

GARNEAU THEATRE  
Movie Info 433-0728  
8712 - 109 St.  
Wide Screen - Full Surround Stereo

FRIDAY, MARCH 15

Braveheart  
(extremely violent scenes, not suitable for preteens)  
5:00 P.M. .... (M)

C.E.S.S. Fund Raiser

Double Feature

9:00 P.M.

SATURDAY, MARCH 16

Judy Small Live in Concert

Doors open 7:00 p.m.

SUN. - THU., MARCH 17-21

Golden Eye

8:30 P.M. .... (M)

MARCH 22-28

Bugs Bunny Film Fest

Presented by K-97,  
Edmonton Journal,  
Art of Animation Gallery  
& Star City

SPECIAL PRICING IN EFFECT

• No 8:30 pm Friday, March 15 - Private Bookings  
• No 5 or 7 pm Sunday March 17 - Private Bookings

K-97 Nine Owl  
• No 8:30 pm Friday, March 15  
& Saturday, March 16 - Private Bookings

Before 6 p.m. All Shows \$1.25  
After 6 p.m. \$2.50 Tuesdays All Shows \$1.25

## Alternative Video Spot

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New Video:

BRAVEHEART

ASSASSINS

BABYSITTERS' CLUB

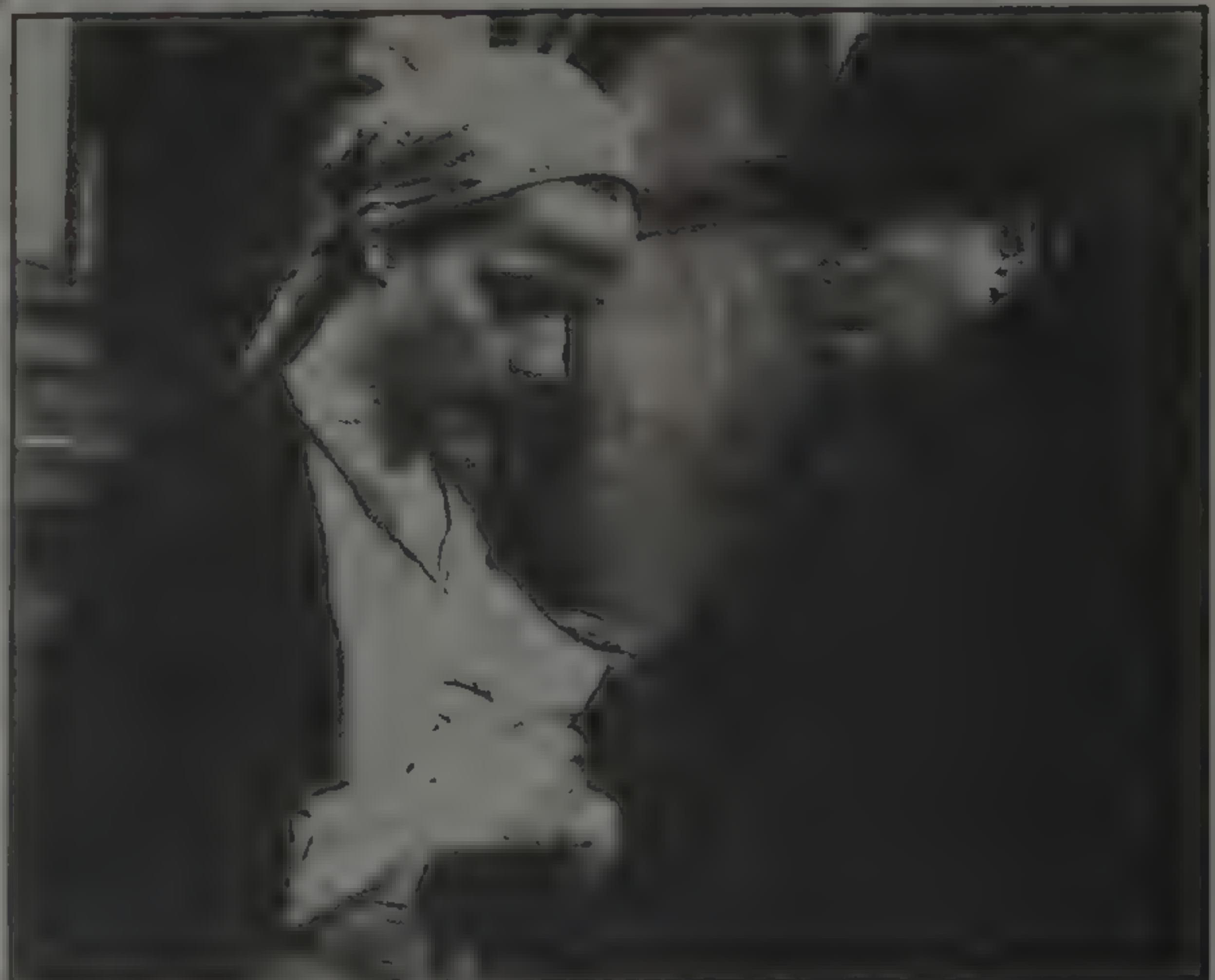
ACE VENTURA  
WHEN NATURE CALLS

Alternative:  
MURIEL'S WEDDING

WAR OF THE BUTTONS

CLOCKERS

THE GIFT  
(JANE'S ADDICTION)



Eddie Constantine and Claudia Michelsen in Germany Year 90 Nine Zero

Godard films of the '60s. As in those works, the film documents a journey, though the destination is infuriatingly vague.

And the trip itself is jam-packed with metaphors in the shape of historic characters places and of contemporary corporate America.

The film takes place shortly before Christmas. The stores are newly packed with things the West takes to represent wealth.

Caution, newly emerged mole and filmic archetype, begins an odyssey across a country which has just denuded itself of its own history.

Of course, having given up its history, albeit willingly, the land can have no future—hence the apocalyptic nature of the film.

Utilizing the same static camera techniques which made *Weekend* memorable, Godard forces his poor creation to inhabit landscapes which are at once both stridently familiar and desperate.

*La Jetee*  
Germany Year 90  
Nine Zero  
Metro Cinema  
Mar. 15-16



10337-82 AVENUE

THURSDAY, MARCH 14		FRIDAY, MARCH 15		SATURDAY, MARCH 16	
THE ADDICTION (TBA)		THE CITY OF LOST CHILDREN (TBA)		SCARFACE (R) THX Late show Sat 11:45	
FRI MON TUE WED THU 7:00 9:30		SAT SUN 2:00 7:00 9:30		SAT SUN 2:00 7:00 9:30	
All Fri \$1.50!		TOY STORY (G) Sat Sun 2:30		TOY STORY (G) Sat Sun 2:30	
THE ADDICTION (TBA)		EXECUTIVE DECISION (M)*		EXECUTIVE DECISION (M)*	
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All Fri \$1.50!		SAT SUN 1:15 3:45 7:05 9:45		SAT SUN 1:15 3:45 7:05 9:45	
THE ADDICTION (TBA)		UP CLOSE & PERSONAL (PG)*		UP CLOSE & PERSONAL (PG)*	
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All Fri \$1.50!		SAT SUN 2:00 7:15 9:45 coarse language		SAT SUN 2:00 7:15 9:45 coarse language	
BALTO (G)					
All Fri \$1.50!					
THE ADDICTION (TBA)					
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SCARFACE (R) THX Late show Sat 11:45					
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TOY STORY (G) Sat Sun 2:30					
EXECUTIVE DECISION (M)*					
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SAT SUN 1:15 3:45 7:05 9:45					
UP CLOSE & PERSONAL (PG)*					
FRI MON TUE WED THU 7:15 9:45					
SAT SUN 2:00 7:15 9:45 coarse language					
WESTMALL					
Great Edmonton Mall					
444-1242					
EXECUTIVE DECISION (M)*					
Fri Sat Sun Tue 1:00 3:45 7:00 9:45					
Mon Wed Thu 7:00 9:45					
BIRDCAFE (M) THX DTS Digital					
Fri Sat Sun Tue 7:00 9:45					
MONDAY, MARCH 17					
THE ADDICTION (TBA)					
FRI MON TUE WED THU 7:00 9:45					
All Fri \$1.50!					
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THE ADDICTION (TBA)				</	

## FILM

# a MINUTE at the MOVIES

by Todd James

**BEFORE AND AFTER** Oscar winner Meryl Streep and Oscar nominee Liam Neeson might have looked back longingly at their careers before they found themselves in this tired drama. They play two parents whose lives are shattered after their teenage son Edward Furlong is accused of murdering his girlfriend. Try as they might, Neeson and Streep can only wrench so much emotion out of an audience who lost interest long ago. (M)

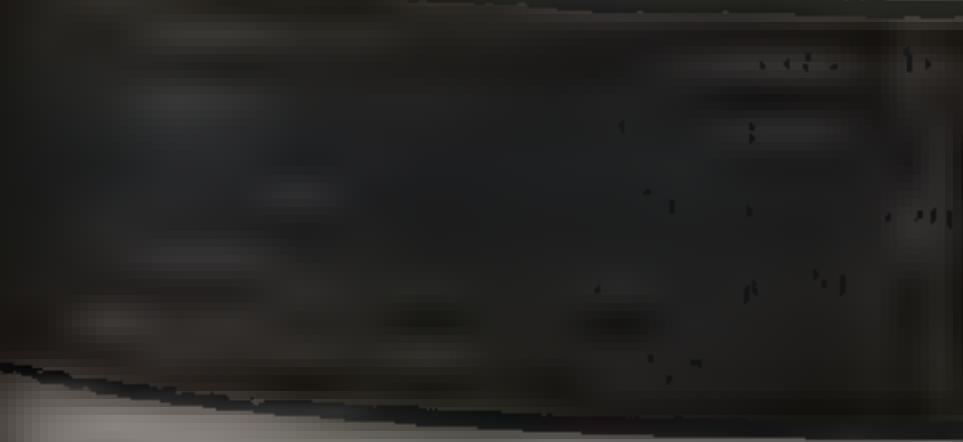
**THE BIRD CAGE** Robin Williams and Nathan Lane (*The Lion King*) star in this remake of the French movie *La Cage Aux Folles*. Williams plays Armand, the proprietor of a gay nightclub, and Lane is Albert, the star performer at "The Bird Cage" and Armand's flamboyant longtime companion. The laughs begin when Armand's son (Dan Futterman) from his only heterosexual encounter 20 years ago announces his marriage to a daughter of a conservative actor (Gene Hackman). This isn't just guys-in-wigs-and-high-heels schtick—*The Bird Cage* is a genuinely funny, well-scripted comedy that manages to sneak in a message about family values which come in many forms in the movie. (VVV)

**BROKEN ARROW** John Travolta plays a U.S. Army fighter jet pilot who steals two nuclear warheads with plans to blackmail the U.S. government. Christian Slater is fellow pilot and former friend who must stop him before he triggers nuclear armageddon. In its being an attractive elegy for Utah tourism, *Broken Arrow* offers nothing new. (VVV)

**TY HALL** John Cusack stole this lie from under Al Pacino's belt what he begged isn't worth stealing. Cusack plays

## VU Ratings

O	= Awful
V	= Bad
VV	= Poor
VVV	= Good
VVVV	= Very Good
VVVVV	= Excellent



Kevin Calhoun, the Louisiana-born deputy mayor of New York who holds his boss (Al Pacino) in high esteem. You'd have more fun dropping down to our own city hall during a discussion over a new cat by-law. (VVV)

**DEAD MAN WALKING** Susan Sarandon plays a nun who becomes the spiritual advisor to a death row inmate in this story based on the true account of Sister Helen Prejean. Sarandon's performance is honest and Penn is both menacing and boyishly charming. A chilling final scene puts the audience right in the gas chamber. (VVVV)

**HAPPY GILMORE** Though funnier than the Adam Sandler's insipid *Billy Madison*, *Happy Gilmore* is still a shrine to all things stupid and crude and will only appeal to the 13-year-old-and-under crowd. If you're a Sandler fan, my condolences, and you get what you deserve in *Happy Gilmore*. (VV)

**IF LUCY FELL** Sarah Jessica Parker plays a therapist who could really do some damage in this quirky romantic comedy from writer-director and star Eric Schaeffer (*My Life's in Turnaround* and TV's *Two Something*). Schaeffer plays Joe, a serious painter and Lucy's roommate. They decide to fulfill a pact they made years ago to jump off the Brooklyn bridge if they haven't met their true love by the time the big three-oh has rolled around. Lucy's day of doom is only a month away and the search for romance is on. You're right on the money if you think this sounds like syrupy romantic hogwash. Sure, it's played for laughs, but with Schaeffer's clumsy direction and manipulative hamhanded dialogue that's supposed to pass for intellectual humor, I was hoping their death pact would be fulfilled. (VV)

**MR. HOLLAND'S OPUS** Richard Dreyfuss plays Glenn Holland, a musician with a dream to compose his own opus. To support his expecting wife (Glenn Headley), Holland takes on what he thinks will be a temporary job as a high school music teacher. That gig turns into a 30-year stay. Yes, this movie can be hokey. But with Dreyfuss conducting, it is one sweet symphony. (VVVV)

**MUPPET TREASURE ISLAND** Kermit and Miss Piggy sorely miss

the magic of their creator, the late Jim Henson. His son Brian pulls the strings in this lacklustre and too long adventure based on Robert Louis Stevenson's classic. (VVV)

**SENSE AND SENSIBILITY** Emma Thompson's first stab at screenwriting is a roaring success as she tackles Jane Austen's funny and passionate story of women in search of love and inherited money. *Sense and Sensibility* is a rich melodrama with well-developed characters. (VVVV)

**TOY STORY** Disney's first full-length feature created entirely through computer graphics is remarkable. But the characters transcend all the high-tech wizardry and make *Toy Story* a magical, funny adventure. This is solid entertainment that uses the most awe-inspiring animation you've seen in a long while. (VVVV)

**12 MONKEYS** Bruce Willis stars as James Cole, an unwilling volunteer from the year 2035 sent back in time to gather information about a terrorist group who unleashed a virus which virtually wiped out the world's population in 1996. In the end, this is a thinly-disguised chase movie. (VV)

**UP CLOSE AND PERSONAL** Michelle Pfeiffer plays Tally Atwater, former waitress and craps dealer with a dream of working in TV news. She's hired by as Warren Justice (played by the seemingly ageless Robert Redford), a well-respected veteran newsman whose career has stalled due to his reputation as a rebel. All the signs pointed to this turning into a sticky-sweet romantic stomach-turner, but surprisingly, it manages to stay away from a lot of the pitfalls often seen in a romance movie. (VVV)

## VUE MOVIES

EDMONTON FILM SOCIETY  
Provincial Museum Auditorium  
453-9100

**O. HENRY'S FULL HOUSE** (1952) Compendium of five short films based on five turn-of-the-century stories by O. Henry, including *The Gift of the Magi*. Introduced by John Steinbeck. Stars Marilyn Monroe, Charles Laughton, et al. Dir. Howard Hawks, Henry King, et al. (Mar. 18, 8 p.m.)

METRO CINEMA  
NFB Theatre, Canada Place  
425-9212

**DOUBLE FEATURE: LA JETEE**: In a post-apocalyptic Paris, a young man with "perfect" memory readies himself for a time travel experiment. Also, **GERMANY YEAR 90 NINE ZERO** (1992): In a vague future, Germany's last spy searches for the semi-mythical "West." Features the return of Godard's *Alphaville* anti-hero, Lemmy Caution. Dir. Jean-Luc Godard. (Mar. 15-16, 8 p.m.)

## CINEPLEX ODEON CINEMAS

# CINEMA GUIDE

Showtimes effective Mar 15-21, 1996

### TATONCENTRE CINEMAS

Map II, Phone 4101 51, 6102 Ave., 542-2020



RUMBLE IN THE BRONX M  
Daily 2:40, 7:30, 9:50 PM;  
mat Sat/Sun 4:40 PM.

UP CLOSE AND PERSONAL PG  
Daily 2:20, 7:20, 9:40 PM;  
mat Sat/Sun 4:45 PM.  
Coarse language.

DEAD MAN WALKING M  
Daily 2:10, 7:00, 9:25 PM;  
mat Sat/Sun 4:30 PM.

BROKEN ARROW M  
Daily 2:10, 7:15, 9:40 PM;  
mat Sat/Sun 4:35 PM. Violent scenes.

EXECUTIVE DECISION M  
Daily 2:00, 7:10, 9:45 PM;  
mat Sat/Sun 4:35 PM.

SENSE & SENSIBILITY PG  
Daily 2:00, 7:00, 9:35 PM,  
No show March 21, 7:00 PM.

IL POSTINO (THE POSTMAN) PG  
Daily 2:15, 7:20, 9:30 PM,  
mat Sat/Sun 4:30 PM. Subtitled

DOWN PERISCOPE PG  
Daily 2:30, 7:20, 9:45 PM,  
mat Sat/Sun 4:20 PM. Language warning.

ED PG  
Daily 2:20, 7:10, 9:20 PM,  
mat Sat/Sun 4:20 PM.

WEST MALL 8  
West Edmonton Mall  
Phase III Entrance 2 • 444-1820



DOWNTOWN PERISCOPE PG  
7:10, 9:20 PM; mat Sat/Sun 2:20 PM; Language warning.

HELLRAISER 4  
2:20, 7:25, 9:45 PM;  
mat Sat/Sun 4:15 PM.

SENSE & SENSIBILITY PG  
Daily 2:10, 7:00, 9:35 PM

ED PG  
2:40, 7:15, 9:20 PM;  
mat Sat/Sun 4:45 PM.

RUMBLE IN THE BRONX M  
2:30, 7:10, 9:10 PM;  
mat Sat/Sun 2:30 PM.

BROKEN ARROW M  
7:10, 9:30 PM.

mat Sat/Sun 2:10 PM. Extremely violent scenes, not suitable for pre-teens. DTS Digital Stereo

IF LUCY FELL M  
Daily 2:10, 7:20, 9:45 PM, mat Sat/Sun 4:45 PM. Coarse language.

HAPPY GILMORE PG  
Daily 2:30, 7:10, 9:45 PM,  
mat Sat/Sun 4:50 PM.

CAPITOL SQUARE  
10065 Jasper Avenue • 926-1301



MR. HOLLAND'S OPUS PG  
Daily 8:00 PM; mat Sat/Sun 2:00 PM

HELLRAISER 4 R  
Daily 9:40 PM. Gory violence throughout

HAPPY GILMORE PG  
Daily 7:20, 9:00 PM; mat Sat/Sun 2:20 PM

DOWN PERISCOPE PG  
Daily 7:05, 9:15 PM; mat Sat/Sun 2:05 PM. Language warning.

BROKEN ARROW M  
Daily 7:15, 9:30 PM, mat St/Sun 2:15 PM

MUPPET TREASURE ISLAND G  
Daily 7:20, 9:20 PM; mat Sat/Sun 2:20 PM

JUMANJI PG  
Daily 7:30, 9:40 PM; mat Sat/Sun 2:30 PM.

TOY STORY G  
Daily 7:20, 9:00 PM; mat Sat/Sun 2:20 PM

SENSE AND SENSIBILITY PG  
Daily 7:00, 9:35 PM; mat Sat/Sun 2:00 PM

DOWN PERISCOPE PG  
Daily 7:05, 9:15 PM; mat Sat/Sun 2:05 PM. Language warning.

BROKEN ARROW M  
Daily 7:15, 9:30 PM, mat St/Sun 2:15 PM

CINEMAS 6  
West Edmonton Mall  
Phone 444-1820



DUSTON CHECKS IN PG  
Daily 6:35 PM  
mat Sat/Sun 2:25 PM

BIODOME PG  
Daily 7:15, 9:10 PM;  
mat Sat/Sun 2:45 PM

Coarse language.

BALTO G  
mat Sat/Sun 2:40 PM

BRAVEHEART PG  
Daily 8:45 PM

Extremely violent scenes, not suitable for pre-teens

GOLDENEYE PG  
Daily 6:50, 9:35 PM,  
mat Sat/Sun 2:10 PM

ACE VENURA 2 PG  
Daily 7:30, 9:50 PM,  
mat Sat/Sun 2:35 PM

SCREAMERS M  
Daily 7:05, 9:20 PM,  
mat Sat/Sun 2:15 PM

TWELVE MONKEYS M  
Daily 6:45, 9:30 PM  
mat Sat/Sun 2:00 PM

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- To find out more, visit the NFB on the Internet at <http://www.nfb.ca>

THE NATIONAL FILM BOARD OF CANADA—a world of difference



# In full Plume

## Ex-Bonnyville rocker Mike Plume emulates beat writer Jack Kerouac in his songwriting odyssey

POP/ROCK

BY GARY MCGOWAN

PreVUE

**M**ike Plume's eyes meet you slightly ahead of the rest of the man. They're big, hazel eyes that manage to look innocent and world-weary all at the same time.

The soulful gaze reflects the strengths of Plume's music; a churning, edgy heartland mixed with a sometimes-naïve lyrical diginity.

Dressed in *de regeur* rock attire (boots, black jeans, T-shirt and black motorcycle jacket), Plume settles down over coffee to discuss his new album, *Jump Back Kerouac*.

The album title pays homage to beat writer Jack Kerouac.

"His whole thrill with life appeals to me," says Plume. "There's so much energy in his books. When he describes smelling the morning air while driving through the Arizona desert, I smell it as I'm reading the passage."

Not a bad example to follow for a songwriter who cites the "feeling" of a song as the starting point of his writing.

The 28-year-old Plume has had a plethora of feelings (good and bad) on which to draw upon since he got serious about his songwriting back in the 1980s.

### Entry to Alberta

Born in Moncton, N.B., a parental divorce found Plume, his mother and younger brother "goin' down the road" to Alberta in 1985.

"We thought the boom would never end here," laughs Plume.

The family settled in Bonnyville in time for Mike to complete High School. Weeks after Grade 12 began to fade in the rear-view mirror, so did Bonnyville as Plume hit the road in a rock 'n' roll cover band.

Playing AC/DC songs in bars across Western Canada had its mo-

ments ("How much you got paid tended to depend on how long your hair was,") but Plume still wanted to develop his own material.

"Yeah, I knew I always wanted to be a songwriter," he laughs. "But I just didn't know I actually had to write songs to become one."

The moment of truth came one night in Estevan, Sask.

"I was watching television before the gig and Simon and Garfunkel's Central Park Concert came on. I was listening to Paul Simon and thinking 'now there's a songwriter.'

Plume went out and bought Paul and Artie's Greatest Hits album the very next day, followed quickly by the first Bob Dylan Greatest Hits collection.

"I just thought to myself how together these guys were," enthuses Plume.

"So I bought an acoustic guitar and started to see if there was some way of capturing that essence they had on my own."

Step one in the process was deep-sixing the cover band (which he did in 1989) and step two was enrolling in a songwriting convention in Los Angeles in 1990.

"Some of it was good and some of it was too cookie-cutter," remembers Plume.

His first trip to California did, however, lead to a meeting with fellow conventioner Gene Eckhart, a Texas singer-songwriter. Plume and the Dallas native kept in touch and plans were made for Plume to visit the Lone Star State.

And then Plume's mother died.

"I didn't want my mother to die," says Plume in a halting voice as he recalls her cancer-related death. "But it was at that point I learned how to write songs."

His mother's passing forced open previously untapped emotional well-springs and led him to the collection of songs (dedicated to her memory) which became his first album, *Songs From A Northern Town*.

Plume finally made his much-anticipated journey to Dallas in

the summer of 1992 where he re-connected with Eckhart.

"Gene told me about this producer named Phillip Barrett that he knew and he thought maybe he'd be interested in producing an album for me," remembers Plume.

Barrett was indeed interested, and so it was that a boy from Bonnyville found himself walking through the lobby of the legendary Summit Studio in Dallas.

"They have this wall-of-fame as you walk in the front door and there's pictures of James Brown recording there, the Rolling Stones working on stuff from *Exile on Main Street*, Stevie Ray Vaughn playing."

Laughing, he says "Helen Reddy even recorded 'I Am Woman' there."

### First album

Surrounded by Texas musicians, he cut *Songs From A Northern Town*, returned to Edmonton and, well, didn't quite become a rock 'n' roll star.

"It started out real strong," recalls Plume. "then three months after the record came out I realized I couldn't do it all by myself."

He was attempting to book shows, promote the disc, lead the band and generally act as a one-man record company. He burned out.

"I had to get away from music I basically retired for six months. I bartended during the day and kept hoping that 'fire-in-the-pit-of-your-stomach' feeling I had when *Northern Town* came out would return."

The flame reignited around the time Plume began to put together the current version of his band.

"I needed some excitement behind me," says Plume—excitement he found with the current version of the band which includes lead guitarist Dave Klym, bassist Derek Mazurek, drummer Kevin Dabbs and backing vocalist Trish Wight.

Work then began on *Jump Back Kerouac*.

was about a small town and the

desire to get out," Plume reminiscences. "And on *Jump Back Kerouac* I've gotten out, but now I'm on the road all the time."

Recorded at Edmonton's Wolf Willow Studios at what he describes as a "breakneck pace," the album crackles with the excitement of a band entering the recording studio for the first time.

"Even though we'd played the songs a couple of hundred times in the year before recording them, there was still a great deal of nervous energy (in the sessions)," Plume recalls.

Plume camp followers will have heard most of the songs at his frequent live gigs in the last year. The album's first single is the moody "Save Me From Myself."

"It's not the most obvious song on the album," agrees Plume. "But there's something about the melody that brings me back. It has a subtle anguish to it."

Asked to pick his favorite track on the album, he quickly selects a song called "Good Intentions." Driven by the irresistible chorus "they say that good intentions pave the road to hell," Plume feels he and the band "really captured" something in that recording.

"I think we captured the frustration a lot of people have in life of wondering how many times you have to walk into a wall before you can open a door and walk through it."

That may be the most appropriate description of Plume's connection with the public. He has a rare ability to capture and convey the anguish and frustration life kicks at people on an ongoing basis.

"Yeah, I'll take feeling and emotion over technique any time," asserts Plume.

His starting point for songwriting is always "something I was feeling" and often the actual subject of his songs is as much a surprise to him as it is to his audience on first hearing.

"There's a song on *Jump Back Kerouac* called 'Sweet Lorrie,' and for a year and a half I thought it was about a woman. The other

day I was singing it and it hit me that this song is really about addiction. Now, it could be about addiction to many things, but it's still about addiction. I didn't know that until now—and I wrote it

### Heartland sound

In a post-Seattle world, the only cloud on the Mike Plume horizon appears to be the marketplace viability of his heartland sound. There is a lot of Springsteen/Mellencamp/Fogerty percolating through Plume's music. He's willing to add a few less-obvious choices to the mix, too.

"There's a lot of quirky songwriters like Tom Waits and Lyle Lovett who've also influenced me," he acknowledges. "But you can't help be a product of your influences."

So there. If the public is tired of heartland rock then they won't buy Mike Plume. Period. He's not about to put on a toque and start gushing about the sun glinting off the Puget Sound waves.

Instead, Plume is gearing up for some of the tough work which looms in front of any independent artist seeking to advance a career.

"Nothing works better than hard work," sighs Plume. "And you all have to establish ourselves right across the country."

Club touring, opening shows and a video are all in the offing for the next few months.

Coffee drunk, Plume takes leave with a parting thought on his career-to-date.

"That whole fear of failure there all the time. You can either let it get to you or you can thrive on it."

As he blinks his eyes one time his hazel gaze reveals nothing but his unique blend of the innocent and world-weary but a steely determination as well. Clearly, this man thrives on the challenges presented by a life in music. He never lies.

**Mike Plume**  
Side-track  
Mar. 16

**STOREWIDE REDUCTIONS - Every title is ON SALE!**

A vibrant yellow poster for Victoria's Secret. At the top, a woman in a white lace lingerie set is shown from the waist up, looking over her shoulder. Below her, a large 'SALE' banner is displayed in a stylized font. The top half of the poster features a red border with the text 'SAVE 20%' and 'ON ALL WHITE TAGS Cassettes, CDs, VHS & Books'. The bottom half features a green border with the text 'SAVE 10%' and 'ON ALL TAGGED Cassettes, CDs, VHS & Books'. The background is a blurred image of a Victoria's Secret store interior.

**Five Days Only March 14-18**

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□ Crazy Sexy Cool .....	•12"	
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□ Take Your Time .....	•12"	
<b>ANNIE LENNOX</b>		
□ Medusa .....	•12"	
□ Medusa: Live In Central Park (2CD) ..	•15"	
<b>TAKE THAT</b>		
□ Nobody Else .....	•12"	
<b>MEGAN METCALFE</b>		
□ Megan Metcalfe .....	•12"	
<b>SMASHING PUMPKINS</b>		
□ Mellon Collie (2CD) ..	•16"	
<b>ROLLING STONES</b>		
□ Stripped .....	•12"	
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□ Fresh Horses .....	•12"	
<b>TOM COCHRANE</b>		
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□ Eternal E .....	•12"	
<b>EVERCLEAR</b>		
□ Spunkle & Fade .....	•12"	
<b>LISA BROKOP</b>		
□ Lisa Brokop .....	•12"	
<b>LIVE</b>		
□ Throwing Copper ...	•12"	
<b>SEVEN MARY THREE</b>		
□ American Standard ..	•12"	
<b>LISA LOEB &amp; NINE STORIES</b>		
□ Tales .....	•12"	
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<b>JANN ARDEN</b>		
□ Living Under June ..	•12"	
<b>2PAC</b>		
□ All Eyez On Me (2CD) ..	•19"	
<b>BLUES TRAVELER</b>		
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## ARTS

# Human psyche spelunking in the Cave

MULTIMEDIA  
BY CHAUNCEY FEATHERSTONE

**PreVUE**

The human psyche is a dark place, complex, dangerous to spelunkers.

*Cave*, a multimedia exploration, recounts Sheryl Simmons' journey following her diagnosis of dysplasia of the cervix nine years ago.

Dysplasia is a volatile pre-cancerous condition. Simmons immediately underwent conventional laser surgery.

Healing went beyond the surgery: the diagnosis scared the daylights out of her.

**Christian beliefs**

Traditional rebuilding methods weren't working.

Says Simmons, "The beliefs I had been raised with, the Christian beliefs, were no longer serving the woman that I was."



*Cave* is a multimedia explosion, offering patterns for wholeness.

"When I found the Psyche myth, it really resonated for me, because there was a woman who had lost her 'Eros.' She was assigned four tasks

by the goddess Aphrodite. In the end she regained her 'Eros.'"

Simmons found a situation-specific allegory which guided and comforted. An actress by profession, she became playwright by necessity, combining the two aspects of her life in her rebuilding process.

The play, *Cave*, evolved over six years.

It is an ironic far cry from the Marilyn Monroe glam show she was developing at the time of her diagnosis.

Simmons supplies her own "cave" which serves both as set and audience seating.

She incorporates music, film, time you saw that on stage?) and in good-natured exasperation. "State-of-the-art aluminum trussing, all the flying equipment, film projectors, sound. We have four people on our team right now, a 24-foot Ryder truck..."

Simmons' husband of 14 years, David Chandler, runs the show. Over three years he's kept the cues tight for Sheryl, Hecate, Marilyn (yes, Monroe) and the plethora of char-

acters appearing over the hour-and-a-half montage.

Little wonder her tour's Boston sponsor, Celebration of the Arts, approached Fringe Adventures for use of the Scona Bus Barns.

**Entertainment value**

Though she's confident of show's entertainment value, it's sympathy with her audience keeps her on the road. Nine years ago she discovered about 50 women a week were being diagnosed with cervical dysplasia alone in Gary alone.

By first searching, then touring, Simmons ultimately achieved catharsis in *Cave*.

"For me, it was a metaphor: a sickness in my feminine place had to go on a journey to heal feminine place."

**CAVE**  
Old Strathcona Bus Barn  
Closes Mar. 16

## Polaris sowing seeds

THEATRE  
BY AUGUST WEBB

**ReVUE**

**C**ast a packet of seeds to the ground, let nature take its course and some of those seeds will bloom. The garden would be more lovely if properly tended,

but even the smallest of blossoms can be worth seeing.

Stage Polaris cast a number of extremely talented performers in its production of the musical *The Secret Garden*.

The most organic performer of the bunch was Bryce Kulak as Colin.

Completely convincing as a bedridden invalid, this teenager displayed a wide spectrum of emotions which changed the production from black and white to Technicolor.

All voices were easy on the ears, some being more suited to the style of the music than others. The voices of Timothy J. Anderson and Colleen Tillotson were outstanding.

Costume designer Judith Bowden did a marvelous job, providing a Victorian look. Sadly, her efforts were hampered by some of the actors' very contemporary hairstyles, which spoiled the desired effect.

Daniel van Heyst provided a very workable set. The only annoyance was the endless addition and removal of a cumbersome carpet used to signify various rooms within the house, delegating several fine performers as rug rollers.

While being led down the garden path, you can expect a few thistles along the way.

The play is set in England, and there are a couple of unfortunate accents preventing the actors from getting to the root of their character.

As Dickon (energetically played by Bill Perry) says, "The strongest roses will fair thrive on bein' neglected, if the soil is rich enough."

The script and music of *The Secret Garden* provide very rich soil indeed and the strongest members of the cast thrive. With a bit of pruning, *The Secret Garden* could smell a whole lot sweeter.

*The Secret Garden*  
Myer Horowitz  
March 17, 1996

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# Creating art without borders or frames

ARTS

**PreVUE**

May 2, you will have  
think for yourself.  
Siegnar's new exhibit,  
*Maintenance: Linked to*  
*Dream*, examines sex  
stereotyping, race, gender  
and power relations in a way  
that allows you not only to see his  
but to consider and expand  
your own.

Latitude 53's current display  
Siegnar's work tackles the  
aspects of gender relations simply  
through the use of three light  
boxes.

## Three circles

The first circle are eight outer male and four female, made from black sausage casing arranged in a circle.

The second circle has the same  
size, except the outfits are  
transparent.

The third pool of light is empirical, it draws you in and asks you to  
draw your own conclusions as to  
what it contains.

Siegnar left the New  
School of Art in Toronto to get a  
degree at the Ontario College of

Art. In 1981, he started teaching in  
the Department of Art And Design  
at the University of Alberta.

Although his formal training is  
in lithography and sculpture, his  
gallery work is far more conceptual.

His most previous showing, 1990's *Rite of Passage* at Latitude  
53, explored how the passage of  
time affects the individual.

Using the metaphor of a train,  
Siegnar split it into several cars  
which represented different stages  
of human development.

## Reflections

"A lot of it has to do with the  
way I was raised and brought up  
and reflections about what has affected  
me throughout time," he  
explains.

"I think we are probably best  
suited to talk about where we come  
from instead of where other people  
come from, so that's probably  
the point of view I'm taking."

Raised in southern Ontario,  
Siegnar comes from a large family  
where Roman Catholicism was  
thrust upon him. His father died  
while the budding artist was a boy.

He put himself through school  
and worked at several jobs. These  
are the experiences he believes  
colored the way he looks at things.

Says Siegnar: "I think there's  
lots there (in the exhibit) about

growing up and about the influences  
you have growing up: your parents  
and things—whether you embrace  
them or reject them—and how they  
affect you.

## Spirituality

"I think this piece does go back  
to reflecting on some of those influences.  
When you see the piece there  
is something about spirituality, or  
sense of spirituality."

The future of the work is yet to  
be solidified, but Siegnar hopes to  
show it Mexico.

He feels it will reappear, in one  
form or another, this summer. As  
satisfied as he is with his work, he  
finds one aspect slightly frustrating.

"One problem I've had over  
the years is light," he says. "I can't  
seem to get a space that is dark  
enough. I think what I'm really  
looking for is something that is  
very dramatic and theatrical.

"I really want to move you in a  
certain way and I think that is best  
served by very dramatic lighting—a  
very dark space with lights only  
on the individual pieces—and I  
hope to be able to achieve that  
with this installation."

**Boundary  
Maintenance  
Latitude 53  
May 2**

Workshop West Theatre wishes to thank  
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What would you say to talk show host David Letterman?



CREATION

The  
Edmonton Journal

CJSR  
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- Canadian Folk Music Bulletin

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## MUSIC

# Radiohead: life after 'Creep'

## Band gracious for word-of-mouth stardom

**ALTERNATIVE** *PrevUE*

**S**o why do we think Radiohead is so fucking special?

Well, for starters, members of the Brit alt-rock act have been determined to be famous ever since they befriended each other in their teen years.

Then there's an outgoing and appreciative attitude towards their fans and a dedication to writing songs as well as they can. These convictions have won them the success they deserve.

Although they've been dreaming about fame for a long time, it wasn't until after Thom E. Yorke (vocals/guitar), Jon Greenwood (lead guitar, piano), Ed O'Brien (guitar/vocals), Colin Greenwood (bass) and Phil Selway (drums) got out of college that they decided to head down that unpredicta-

ble road.

In 1991, they got a record deal with EMI and recorded *Pablo Honey* in two-and-a-half weeks. Although sales were slow to start, the single "Creep" smashed its way up to the number one spot in the singles category.

Since then, Radiohead has been in the spotlight.

### Tremendous pressure

The band respects what "Creep" did for them but, after the hit, they were under a tremendous amount of pressure to repeat themselves.

"There was a lot of pressure to come up with a second Creep," explains Greenwood.

"If we couldn't come up with a second 'Creep' the second best thing was to come up with a great album. Subconsciously, I think 'whatever,' but consciously we decide to screw everything down and come up with

a great record. A record that was practically devoid of any instant hit singles, but as an album was great."

If one takes sales and radio play as any indication, they achieved what they were aiming for.

The only aspect Radiohead found disappointing about recording *The Bends*, their second album, is that it took two-and-a-half months to record, far more time than they had wanted to spend.

Outside of that little upset, they are all proud of both the recording and each other's contributions.

### Camaraderie

Their camaraderie is one of the things that has kept them going, especially since the press has not always been friendly towards them. The other thing that keeps them going is their fans.

Greenwood feels their success was mainly through word-of-

mouth and appreciates that. Starting a tour in Canada, thanks to its sparse landscape and distance between gigs, is a refreshing change from the 20-plus dates in the United States. Canada, to them, was an ideal place to start fresh.

Regardless of their popularity Radiohead still insists on meeting their fans and paying attention to them.

"We've never trusted anything else," explains Greenwood.

"We have this sort of survivalist attitude. When we started we never had the support a lot of the bands in this country had. We had to depend on the people who like our music. It's very exciting to connect individually with a large group of people when we perform."

**Radiohead**  
Dinwoodie Lounge  
March 20

**Rock doesn't rule**  
**POP/ROCK** *PrevUE*  
BY KEN ILCISIM

**O**utlandish rumors, public controversy, Rusty has encountered, and they have only been here for a year-and-a-half.

Based in Toronto, more an amalgamation of than a group of guys who got together, Ken MacNeil (Guitar, Vocals) and Jim Moore (Bass) in One Free Fall, or based in Nova Scotia, Cullough (Guitar, Vocals), drummer Mitch Perkins played for a number of bands.

Playing rock and roll was tinged with the strains of several other genres, including punk and psychedelic rock. Rusty is proving to be a band with fan appeal, evident through their sales of over 25,000 copies of their debut album *Fitter Than Most* and radio play across North America. The band also has a tendency to attract negative media attention.

First there was the talk about the "Misogyny" video containing scenes from a homo-pornographic film by Bruce LaBruce. Moore easily dismisses all of the talk.

"Remember that video of Phil Collins, "Against All Odds," it had clips from the movie, so does ours. He [Bruce LaBruce] was using the [misogyny] on his soundtrack to the movie "Hustler White." He was using it anyway so we asked him if he'd like to direct it."

Secondly there are the rumors that tend to circulate. Jim also finds this to be extremely humorous.

My favorite one is about love Possum" which is in the video and is about Ken's dog. [People said] "We heard that about bestiality and you guys are into bestiality." Where the hell would that come from? I guess it's kind of flattering about people are spending time ining up stories about us.

Although other people are spending their time thinking about unreal aspects of Rusty, the band is spreading furthering its career. This tour marks its third time across Canada and it has already spent months touring the United States. Even though they have the appeal of four videos and a single off the film *Ragged Ass Road*, Moore feels the band is ready to get to work on the next recording.

**Rusty**  
People's Pub  
March 16

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# A sight for sore eyes

**ROCK** PreVUE

Amanda Marshall, who appears at the Convention Centre Mar., never tires of telling the story of how the blind guitar virtuoso first "saw" her eyes (so to speak) on her.

"I went to see him, not really knowing who he was. He had a session on the radio that I liked very much. I became an instant fan that evening."

Ensuring a window of opportunity, Marshall and a girlfriend snuck their way backstage to meet with Jeff Healey.

"While talking to him, I mentioned that I wanted to be a singer," she relates. "He suggested a hat had a regular open-mike session, and added, 'I'll be having a beer.'"

## Date with destiny

At Marshall's date with destiny was a little snag. As a high school student, she was underage.

"My dad went with me, so I was legit," she says with a chuckle.

Marshall's career path is good example of one making her own in this world. With a \$45,000 recording deal with Sony, Marshall has written a meal ticket greater than the rest of her graduation.

But there are indignities to be faced.

In some conversations I have with record people—some twice my age—the question "Will the kids buy? Will they like this?" came up. I always

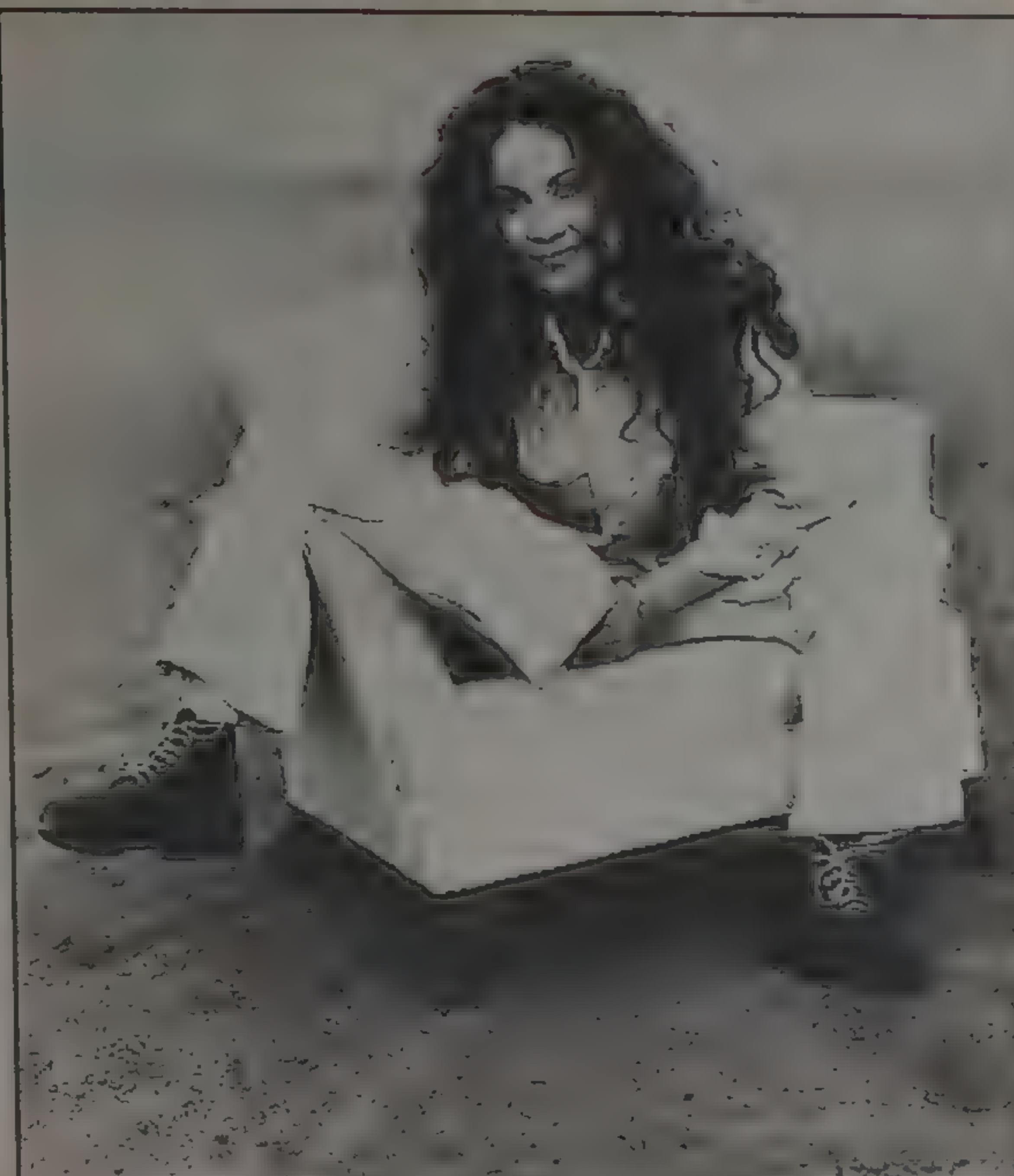


Photo: Craig Samuels/Orbit

tended to think of myself as one of the 'kids'."

Now, at the age of 23, Marshall admits to seeing herself as less of a 'Kid'.

As a touring veteran (with, most notably, Healey and Tom Cochrane), Marshall learned some hard lessons; one of which came on her last visit here.

"I remembered that it was bit-

terly cold, and I—big loser that I am—didn't have a coat. I'll bring one this time."

Marshall expects to start her first tour as a headliner in May. (Note to Marshall: bring your rain gear.)

**Amanda Marshall**  
Convention Centre  
March 18

# The dirty truth

**PreVUE**

They've been up to their knees in muck.

The Albertan Celtic/roots band Scatter the Mud released its debut *In the Mud* 15 months ago and has first film appearance in *River* with Gordon Pinsent and Mancuso.

On the face of it, it would appear that the name of the band (which will be playing Riverdale Mar. 16) is a variation on

"I wish I could give you a fun, resonant story about where the 'Scatter the Mud' comes from," bassist Conan Daly.

The truth is, it's the name of one of the jigs we play. But I think people are taking it as an analogy that some of us do at a festival in the rain," he added, referring to his experience at the South Alberta Fair.

Conan Daly, whose playing experience had mostly taken place in bars, "The outdoor festivals are a lot more difficult, because there are more people to reach. It's nice, but different." Daly holds a management position at BMG. "It gives me insight to how the industry is actually run."

BMG also happens to be Scatter's label. Coincidence?

"I was sending my tape to other companies actually," Daly said, "but a hint of being defensive. It's a call from an A&R man at

BMG. He asked me, 'Why haven't you sent me the tape?' And I said, 'Because it's a weasely thing to do,'" making reference to a possible conflict of interest.

BMG didn't see it that way. They signed the band up based on what they'd heard.

## Time off

"It's working out well. It's easy to convince my bosses to get time off to travel. It's the best of both worlds."

How would Daly describe Scatter to someone who's never heard them?

"A lot of pop bands have Celtic influences: We're a Celtic band with pop influences. I really don't like comparing ourselves with other bands, but there was one critic who called us 'the Pogues on prozac.' That made us all giggle."

Scatter is proud of its following.

"At the Kensington Deli (Calgary) we play there semi-frequently. We know the crowd quite well and can give them a hard time, and it's all in fun. One guy got up, dropped his pants to show that he had 'Scatter the Mud' written on the butt of his boxer shorts."

Written? Are you show those weren't skid marks?

"Gosh," he said. "Yet another euphemism for our name."

**Scatter the Mud**

March 16

Beaumont Hall

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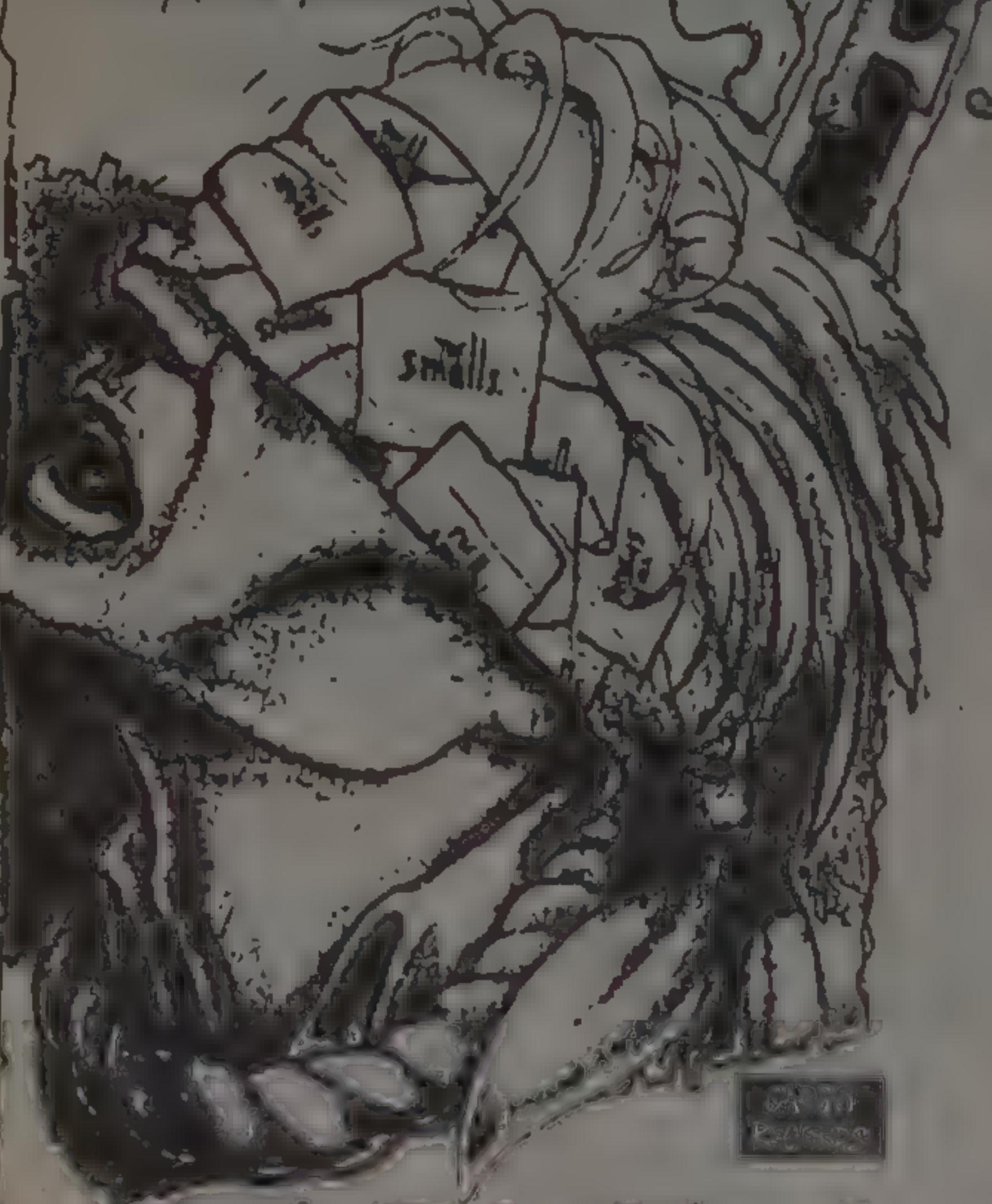
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# MUSIC

## Nova set to explode

### POP/ROCK

BY MIA  
GROLEAU

PreVUE

The title of her CD release suggests something raw and visceral and that's what Heather Nova promises when she and her band hit Edmonton this week.

The alternative singer-songwriter presents cuts from *Oyster*, her latest CD, Mar. 19 at the Sidetrack.

Although fairly new to Canadian audiences (her mini-CD *Live From the Milky Way* was available here last year), Nova is as much a veteran of the European alternative scene as her 28 years allow.

### Touring act

Her musical career began in the United Kingdom as a touring act with Bob Mould, then the Violent Femmes. Nova is recognized as a dynamic presence on the European club scene.

She and her four-piece band played close to 50 gigs in the first half of last year, during which they shared bills with the likes of Pavement and the Cranberries.

For Nova, the biggest achievement was serving as the opening act for Neil Young.

"I've been a huge Neil Young fan all my life, so that was a thrill," says Nova.

The gig also gave Nova the opportunity to perform in a 20,000 person amphitheatre—the largest venue she's ever played.

Although the size of the crowd did provide an extra boost, Nova says she prefers a smaller audience.

"I actually prefer smaller places because they're more intimate. It's more suited to the music," she adds.

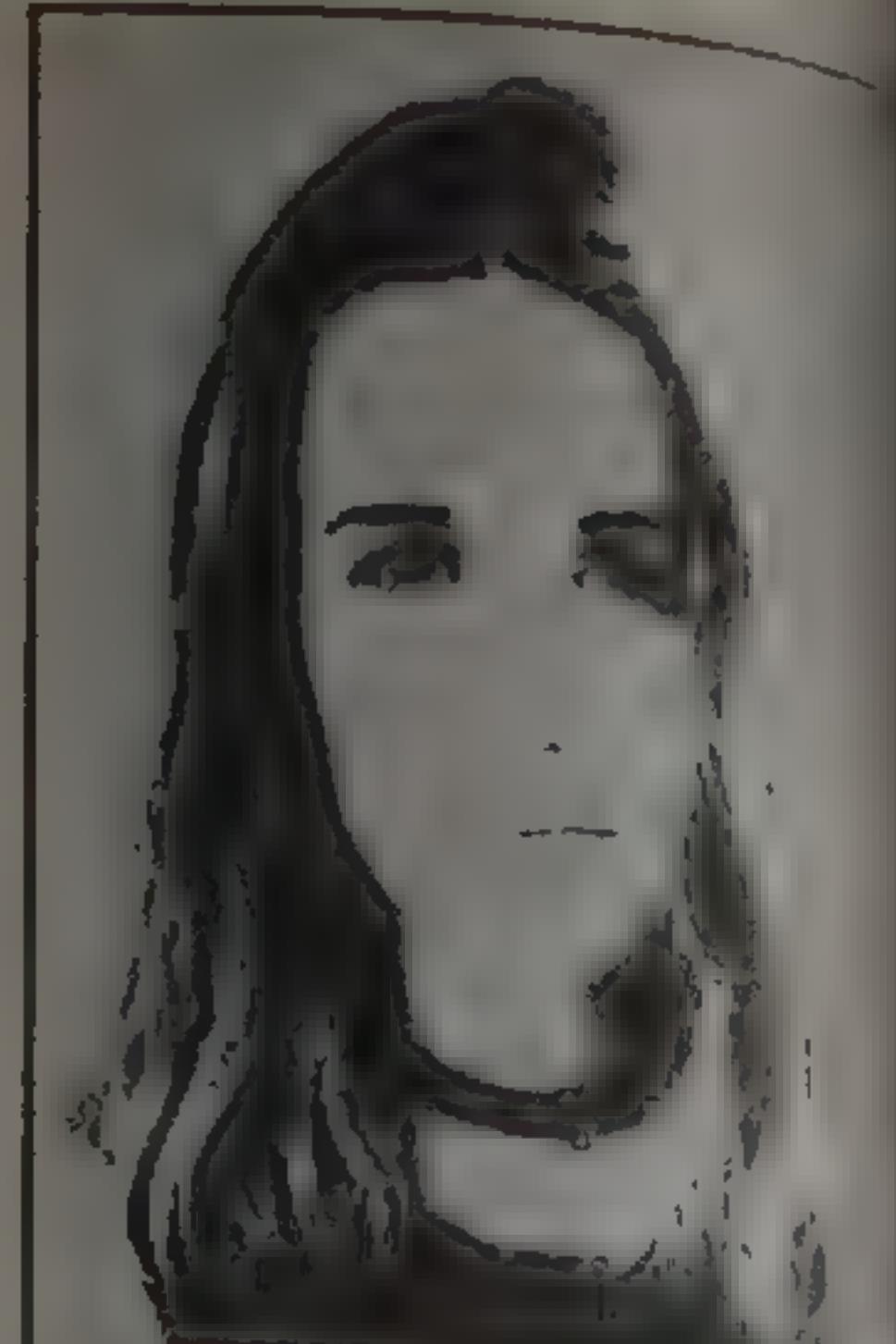
Intimate might just be the best word to describe Nova's music. As her bio points out, Nova is one of those artists whose songs make you feel like a confidante.

"I see songwriting as being anything from therapy to celebration," says Nova.

Writing the songs for *Oyster* must have saved Nova a lot of time on the doctor's couch: in "Walking Higher" she sings of someone close to her who died.

"It's about sadness and pain and that after someone is gone they can stay with you," she says.

"Island" is full of references to



Heather N.

an abusive relationship and complicated feelings that come with not being able to get out.

*Oyster* is replete with references to water and things oceanic, a stretch for Nova, who was raised mostly aboard a ship in the Bequia Sound.

"I'm not a religious person, having grown up on the sea, it's very spiritual source for me," she says.

**Heather Nova**  
Sidetrack  
Mar. 19

## Blue trip for Substers

### ALTERNATIVE

BY GENE  
KOSOWAN

One gets the feeling being in the first Canuck band ever signed to Sub Pop, the label credited most with unleashing the grunge movement onto an unsuspecting mainstream in the early '90s, isn't going to leave much of an aftertaste in the annals of Canadian pop trivia.

For openers, grunge's groundswell died when Kurt Cobain, the volatile leader of plaid pioneers Nirvana and Sub Pop's one-time meal ticket, killed himself a year after the Seattle-based record company inked a deal with an unknown Moncton, N.B. band in 1993.

Somehow after that, being on Sub Pop didn't seem so cool anymore, despite sharing a roster with ex-Galaxie 500 alt-rockers Damon and Naomi and swillbilly rednecks the Reverend Horton Heat.

But for Eric's Trip guitarist Chris Thompson, any pandemonium surrounding his group scoring that contract would have been lost on him anyway.

He's grateful the band can still get its van gassed up everytime the road beckons. And then there's something called artistic freedom as an extra incentive.

"We're just happy that someone wanted to put our records out," said Thompson on the phone from his Atlantic home. "As long as we can do it our own way."

That means no big-shot producers trying to scrape the fuzz away from the band's low-fi, sappy sludge. Or ditching the occasional acoustic number that would be at home with any Rankin Family hootenanny.

That sonic combination can be heard on *Purple Blue*, the band's latest CD and third full-length recording for Sub Pop. Aside from the wonky, ethereal four-part in-



tro, the bulk of the recording is pure buzz-saw hooks complemented by spaced-out vocals courtesy of Thompson, bassist Julie Doiron and guitarist Rick White accompanied by solid polyrhythms by drummer Mark Gaudet.

For *Purple Blue*, Eric's Trip decided to use producer Bob Weston (Superchunk, Drive Like Jehu) in a larger studio instead of recording it themselves in their own eight-track facilities.

"We wanted to make it sound like we were playing on stage," said Thompson. "The other records that we did we kind of pieced together as we went along. It was really fast. We were ready to start recording within an hour. We set up everything really fast."

So far, the only other "fast" experience of late was a tour with the Tragically Hip last summer. And ironically, the Maritime iconoclasts got along amazingly well with the flamboyant Kingston rockers.

"They were really nice," recalled Thompson. "We were one of their favorite bands, I guess. They're all pretty shy people like us, so it was kind of nice not to have rock stars around."

To keep their heads straight,

Thompson and the rest of the band have their own side projects going. Thompson plays in Mo Socket, while White tinkers with Elevator to Hell. Doiron plays time with Broken Girl and Gaudet bangs the skins in Purple Rain.

So far, these extracurricular activities haven't jeopardized the cohesiveness of Eric's Trip.

"It helps with the momentum actually," said Thompson, though their label was alarmingly sold 1,000 copies the month it was released.

"They were worried that the *Elevator To Hell* record would be better than the Eric's Trip record."

Touring would normally be a good sales situation, but the band's plans are out of the question now. Doiron recently went on a domestic route by having a baby and getting married. She also had to complete a university term before any notions of hitting the road are entertained. White got the knot recently and is adjusting to his change in lifestyle.

Just the same, staying put in Moncton suits Thompson just fine.

"It's so cold and snowy, probably get killed on the road," he said.

## MUSIC

This week's  
newest disc

ness and easily his best effort to date.  
In the twilight of this millennium, Reed is fast approaching 50, but from the wrong direction.

Gene Kosowan

**BANDIT QUEEN**  
*Hormone Hotel*  
 (Mammoth)

Borrowing heavily from British heavies such as Radiohead and PJ Harvey, Bandit Queen songwriter Tracy Godding blazes a scorching musical path.

While not entirely the most original thing in the world, the passion in the music is real. And Bandit Queen, above all else, rock out.

The comparisons to Polly Harvey will be sickening for Godding as the album continues to gain momentum. Tracks like "Give it to the Dog" and "Petals and Razorblades" strip emotion raw to the bone. The feeling is well-contained in Godding's cynicism and screaming-mad lyrical delivery.

But, considering Britons consider Oasis, Suede and Pulp to be the cream of their musical export, it is very easy to embrace Bandit Queen. In an era where fluff sells, a decent pissing-mad rock album is a welcome addition to any collection.

Steven Sandor

**BABBLE**  
*Ether*  
 (Warner)

The '80s pop retro wave is beckoning, but are Tom Bailey and Alannah Currie listening? After all, they once

headed the Thompson Twins, best-known for its "Love On Your Side" ditty and they certainly ranked with A Flock of Seagulls and Bananarama as front-runners in the fluffy portion of the New Romantic movement.

Not likely. Now firmly entrenched in Babble, Bailey and Currie's second effort, *Ether*, delves deeper into the East Indian mysticism and worldbeat syncopations which surfaced on last year's underrated eponymous debut. The opening track, "The Circle," ranks closer to The Beatles' sitar-laden "Tomorrow Never Knows" than the sequencers which drove Bronsky Beat's "Tell Me Why."

But several selections are more appropriate on a Tears For Fears set list and Bailey's Bono-ish vocals can get grating after a while. Furthermore, the duo rely more on those integrated circuitry toys which vaulted them to stardom than traditional instruments one hopes they would have implemented.

Still, there's enough of an ethereal, hypnotic vibe on the CD to make the listener forget a lot of the synth-pop ditherings from over a decade ago.

Gene Kosowan

**HILL MILLER**  
*Raven In The Snow*  
 (Reprise)

This is one fantastic music trip: *Raven in the Snow* is one very unique album that must be heard.

It's rare to get so many different musical aspects into one album and remain consistent but Miller has what it takes. He uses blues, folk, and Native American rhythms in a perfectly blended fusion of spiritual yet listenable music.

It is hard not be affected by the pounding drum beats, perfectly at home with the sweeter notes of the flute and haunting strains of the mandolin. I imagine this music would be best appreciated during a summer thunderstorm while you danced out

in the rain with your face lifted toward the sky.

Amy Hough

**SAIGON RICE**  
*Devil in the Details*  
 (CMC Records)

In this era of copycatting, Saigon Kick's lastest effort is a knock-off without compare.

This is basically a rework of Alice in Chains' *Dirt*. These guys may look like down-and-out death metallers,

but they are just a poor Seattle's knock-off, years after Seattle's scene went belly up.

Were they hoping to get a spot on the soundtrack if there's ever a sequel to *Singles*?

But if you enjoy the work of AIC or the Stone Temple Pilots (better known as the Seattle wannabe scene), Saigon Kick might just be for you.

Why be original when copying someone else will automatically ensure you a ready and willing fan base?

Steven Sandor

## Oh, Canada

**VARIOUS ARTISTS**  
*Oh What A Feeling: A Vital Collection of Canadian Music*  
 (MCA)

Maybe there's no accounting for taste, but you can hardly argue with the accuracy of this four-CD compilation. Unless, of course, you're a Stompin' Tom Connors or Paul Anka fan.

On *Oh What a Feeling*, 77 tracks by Canadian artists were compiled by the Canadian Academy of Recording Arts and Sciences to coincide with the 25th anniversary of the Juno Awards.

Some of them obviously don't hold up today (like Andy Kim's "Rock Me Gently," The Bells' "Stay Awhile" and Skylark's "Wildflower," an entry featuring a still-hungry David Foster). But others (like the Guess Who's "American Woman," Steppenwolf's "Born To Be Wild" and the Band's "The Weight") still pack enough of a wallop to blow their American classic rock counterparts away.

The bulk of the tribute smacks more of maudlin praise to the development of Canadian music and hardly passes for something we can genuinely be proud of.

But tracing the evolution of the Junos from the time they started as

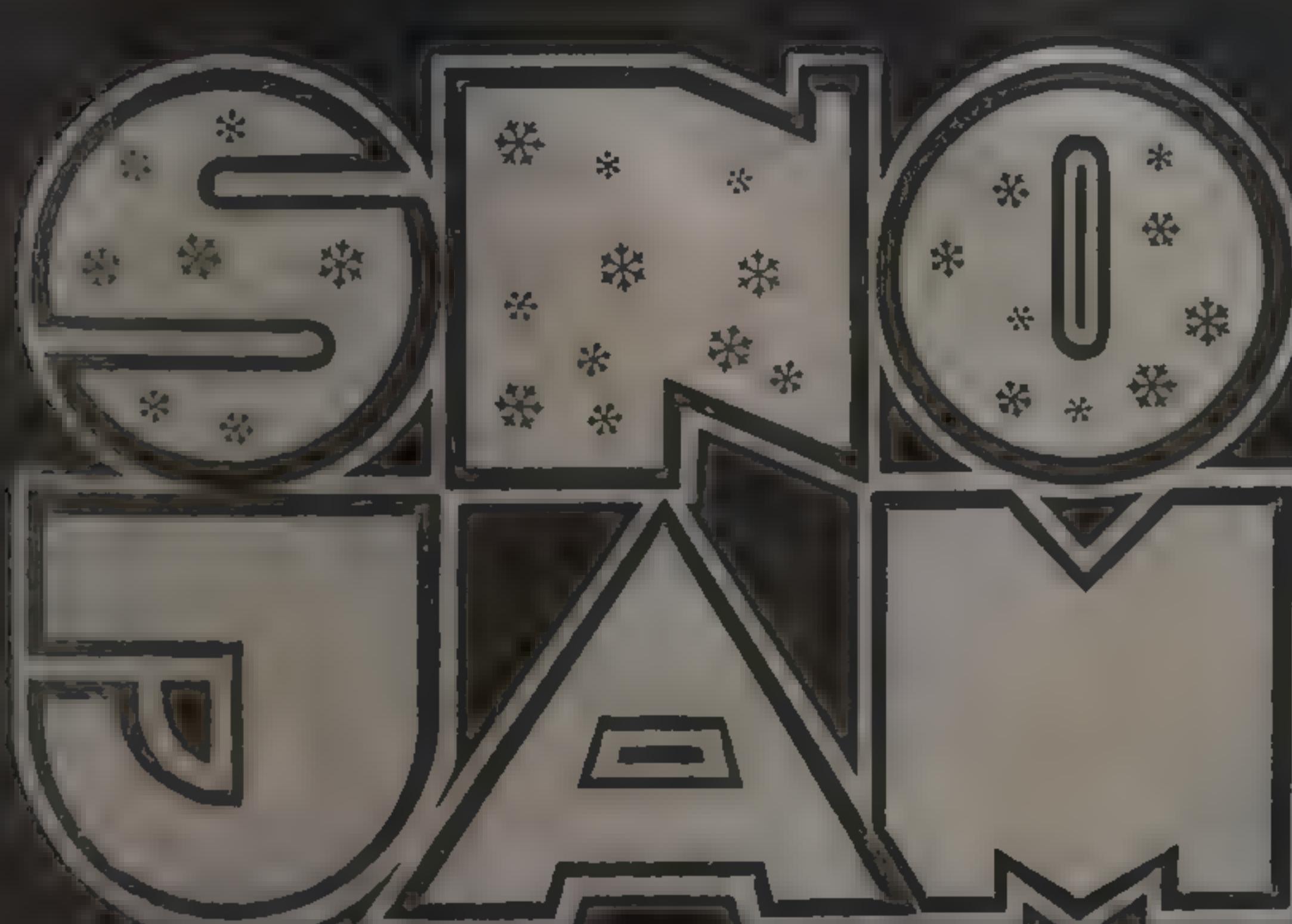
humble dinner-party gatherings to today's hockey-rink settings which easily out-entertain the Grammys is more interesting than enjoying the music itself. In that anthropological exercise, *Oh What A Feeling* is very useful.

The box set starts from the hippy-dippy years (The Guess Who, Steppenwolf and Neil Young), segues to mid-'70s pops fodder (Terry Jacks, Dan Hill and Ian Thomas), chronicles arena-rock bombast (Bachman Turner Overdrive, April Wine, Triumph and Rush), highlights Queen Street centricity (Barenaked Ladies, Alannah Myles, Parachute Club, Blue Rodeo and former Etowners the Pursuit of Happiness) and documents current faves (Bryan Adams, Alanis Morissette, Jann Arden, Sarah McLachlan and k.d. lang).

Although the David Foster-orchestrated cause-of-the-week dripper "Tears Are Not Enough" is a smarmy way to conclude the package, a caveat isn't necessary before checking the whole thing out. Besides, if you're my age, you've heard most of these tunes before.

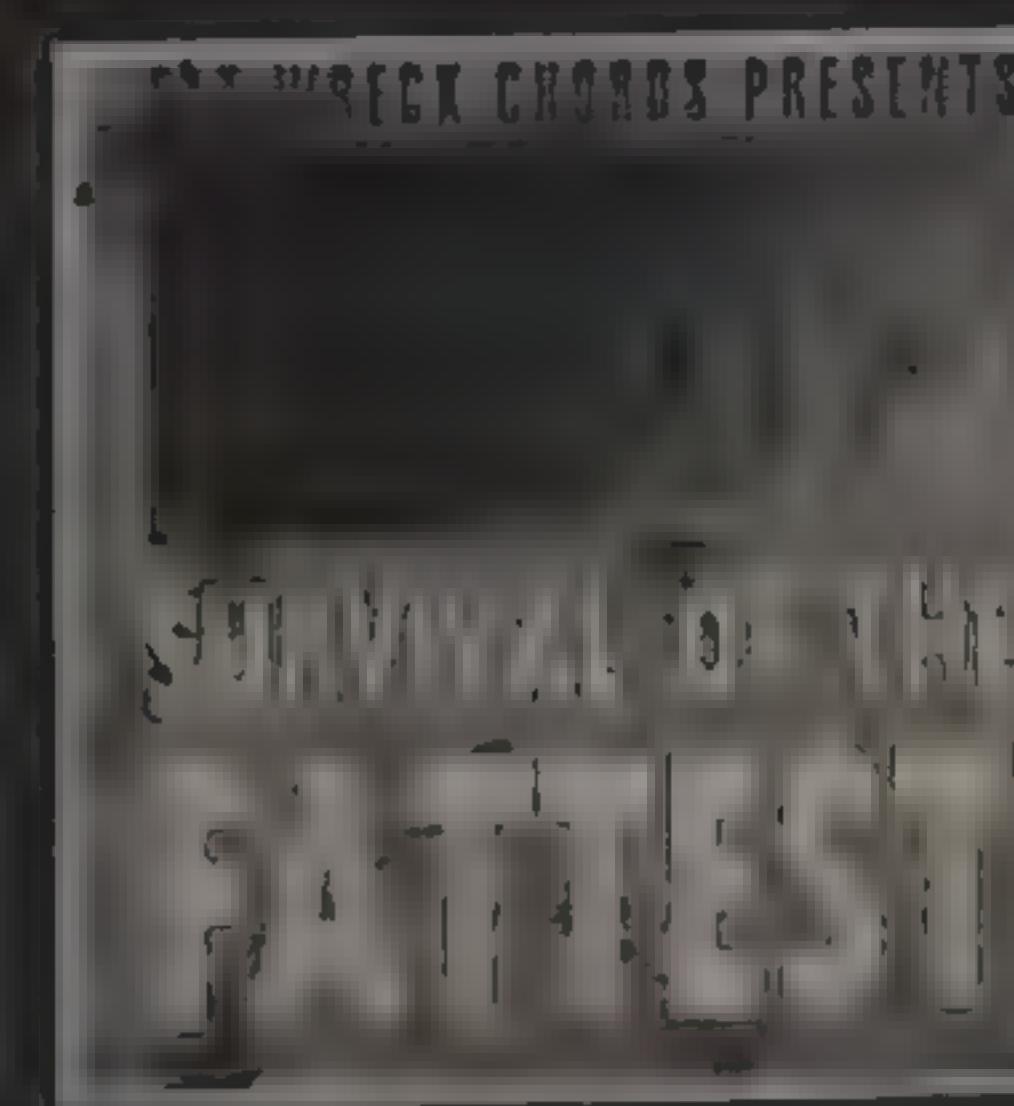
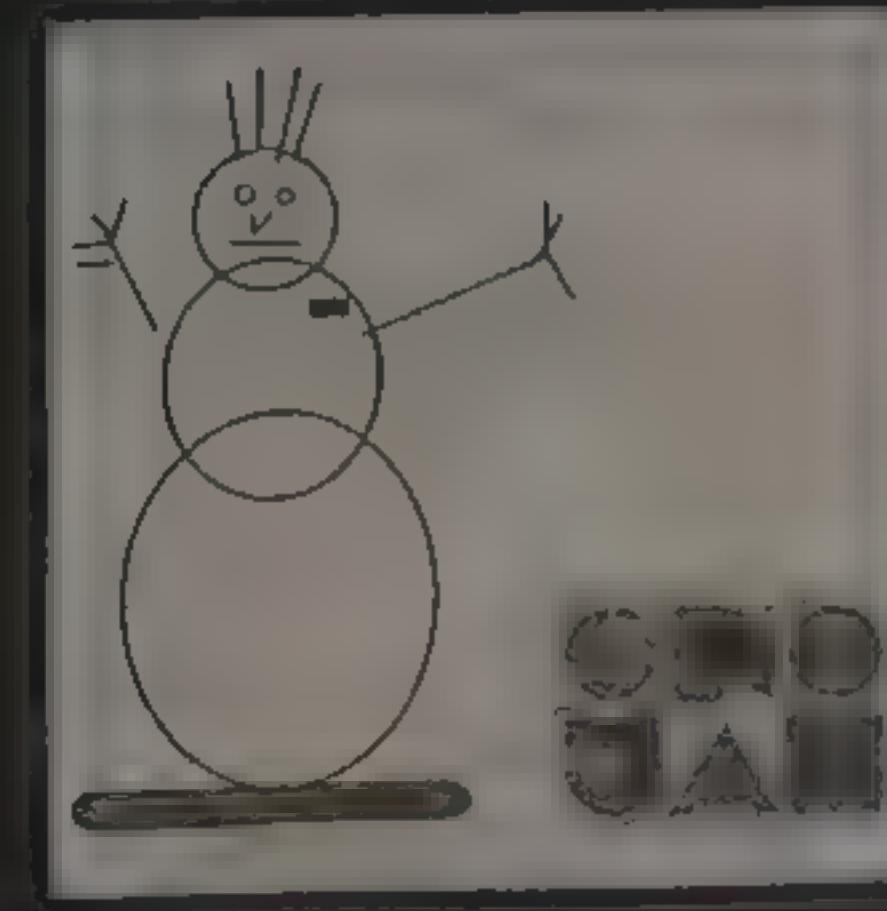
Oh, by the way, could somebody get Terry David Mulligan to pass the syrup?

Gene Kosowan

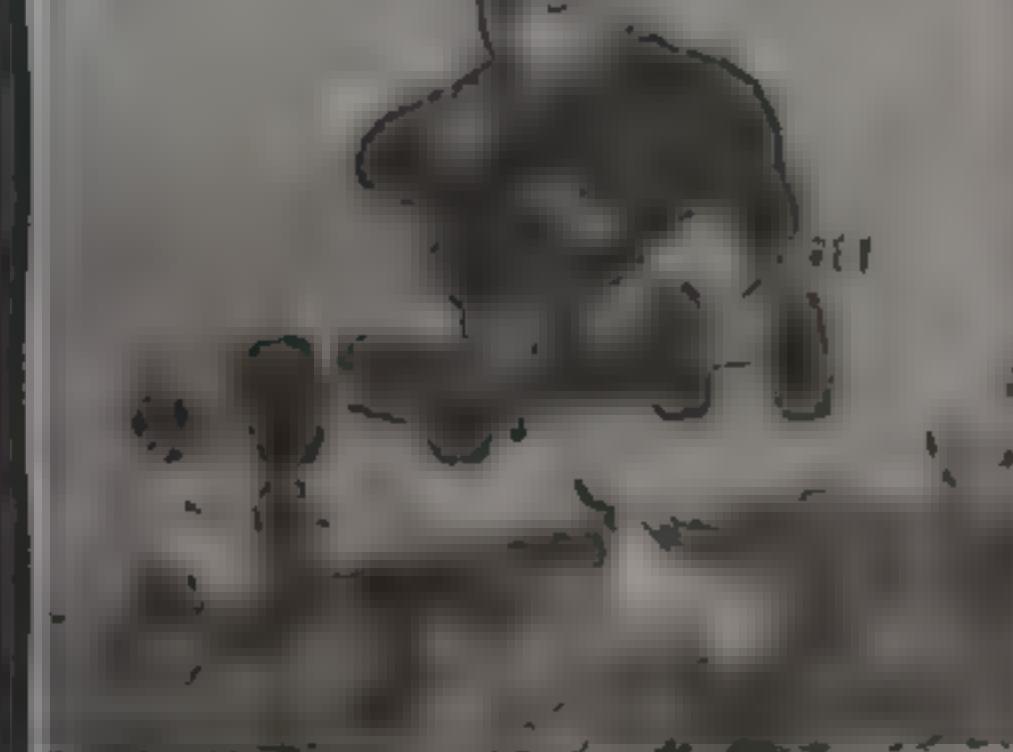
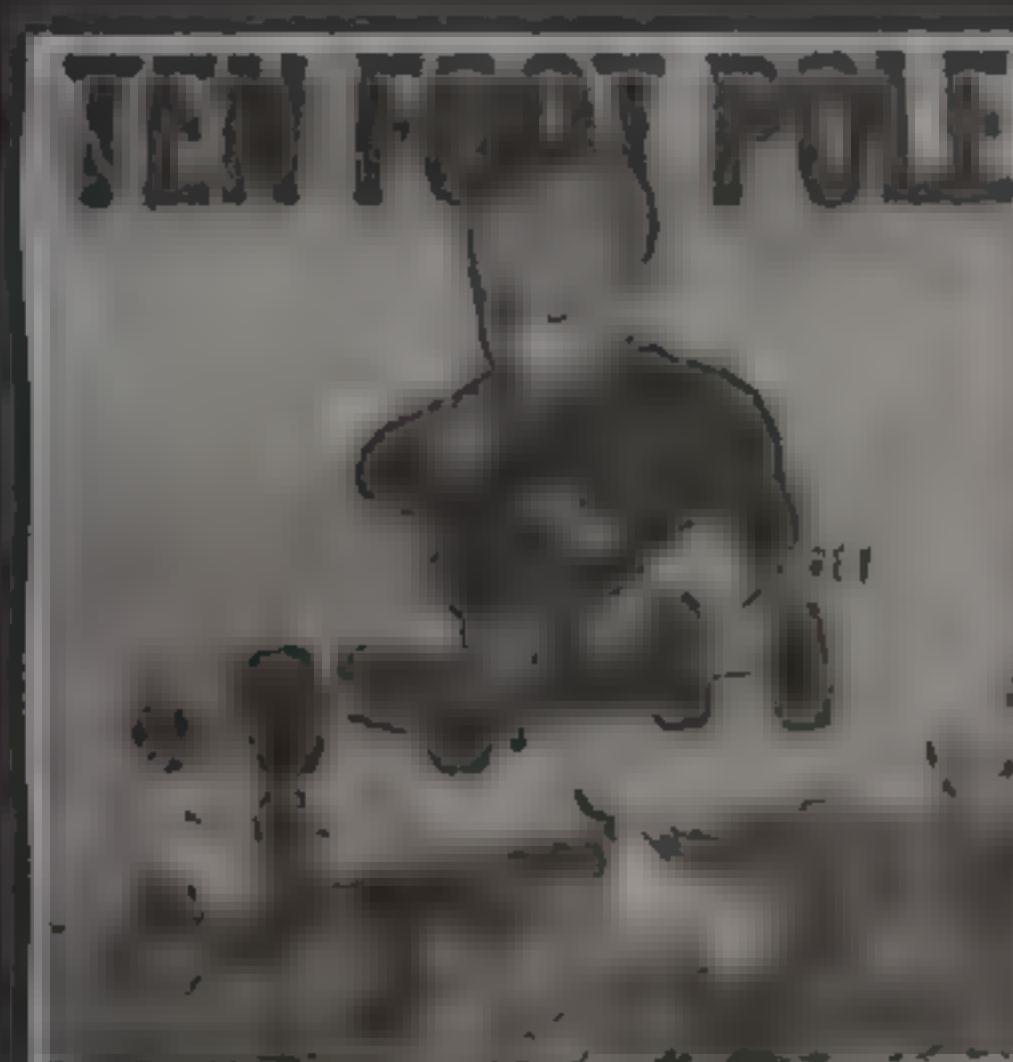


Check out these bands at SNO-JAM  
March 23rd @ Dinwoodie Hall

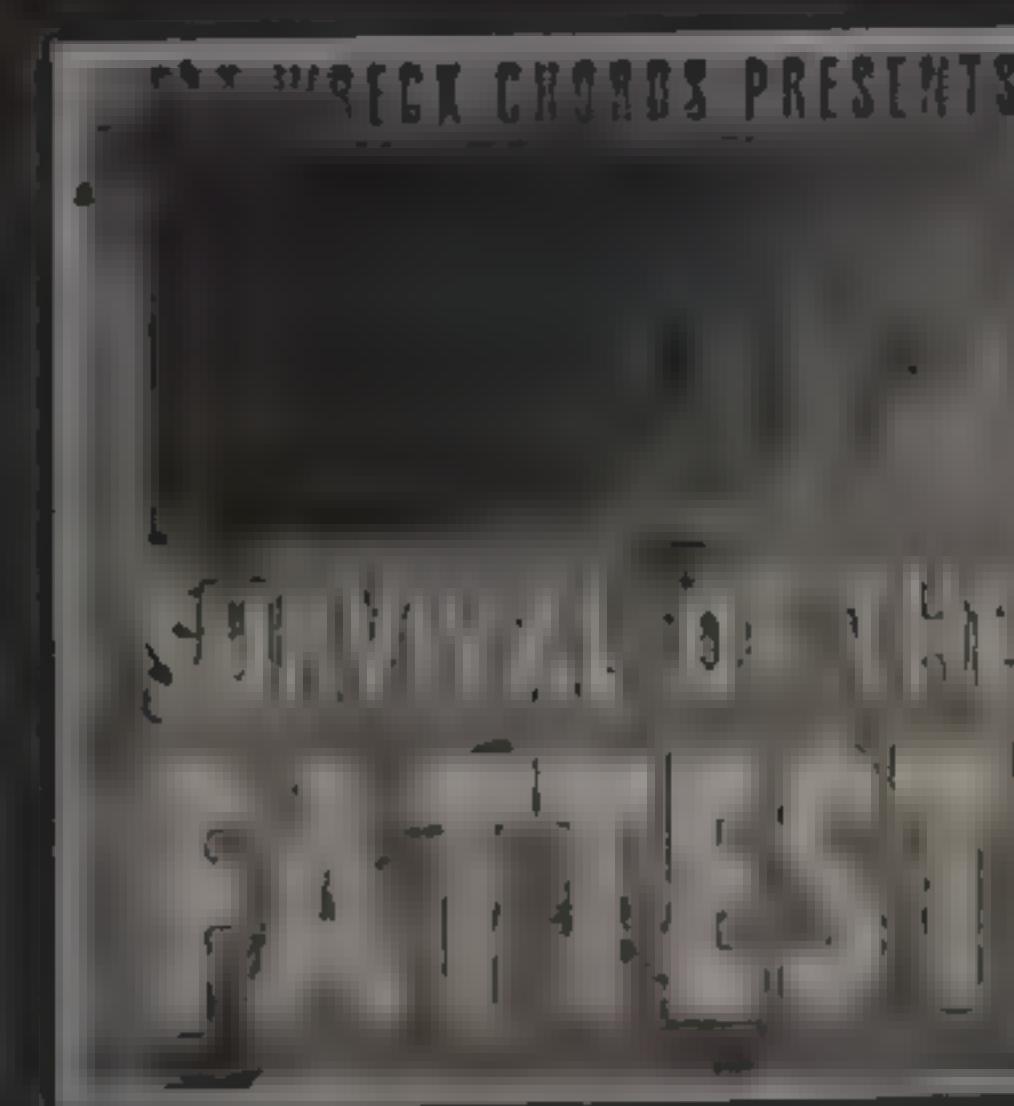
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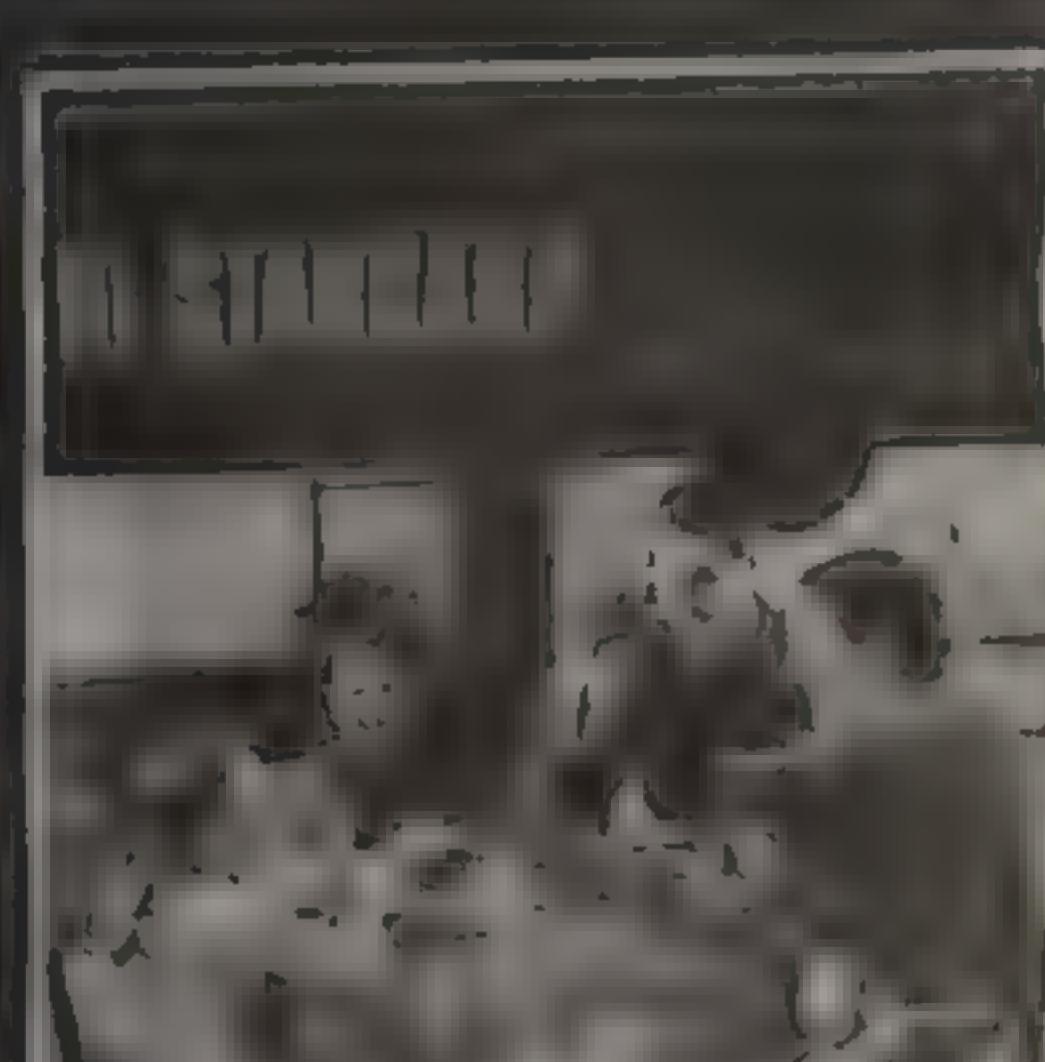
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## LISTINGS

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## ALTERNATIVE

## DIALECTIC

Basem, 10815-Jasper Ave, 425-2444  
every Fri and Sat, ZEN Art & Dance 8pm-3am

## DINWOODIE

SUB, U of A, 492-2048  
FRI 15: Capt. Tractor  
WED 20: Radio Head (All Ages)  
FRI 22: No Use for a Name, Ten Foot Pole, Hi-Standard, Mock

## OLD SKATE PARK

10355-105 St  
FRI 15: the Smalls, Shallow, Bloody Worm, Perceptual Distortion  
SAT 16: the Smalls, Shallow, Bloody Worm (All Ages)

## PEOPLES

10620-82 Avenue, 433-9411  
every TUES: Altar-Nation; WEDS: Punk, Ska, Alternative Night; FRI: Grave Party  
THU 14: Drexell's Eye, Weedfeen, Pugnacious  
SAT 16: Rusty, Groove Religion  
SAT 23: Non-Fiction CD release Party

## POWER PLANT

U of A, 492-3101  
THU 14: Fine Tooth Combine, Queazy  
FRI 15: Not Going to Vegas, Big Red Caboose  
SAT 16: Tranquility Rave  
SUN 17: Uisce Beatha, the Piemyn  
FRI 22: Holly McFarland

## REBAR

10551-82 Avenue, 433-3600  
SAT 16: Funk'N'stein, Loetus  
SAT 23: the Sweaters, Knucklehead

## THE REV

10030-102 Street, 423-7820  
THU 14: Root Down with pHatty

## BLUES &amp; ROOTS

## ARDEN THEATRE

5 St. Anne Street, 459-1542

SUN 17: the Irish Descendants

## BLUESTON WHYTE

10329-82 Avenue, 433-5058  
every SAT: Blues Jam  
every MON: Battle of the Bands

THU 14-SAT 16: the Subterraneans  
TUE 19-THU 21: Ray & Eastman Band  
FRI 22-SAT 23: Matt Minglewood

## BOILER

10220-103 Street, 429-0886

FRI 15-SAT 16: Extremely Thirsty  
THU 21: Blues Jam with Tracy Schmidt

## CITY MEDIA CLUB

6005-103 Street (CKER Building), 433-5183

FRI 15 late aft: Kerry Anderson

FRI 15: Martin Simpson, the Sherpas of Love

SAT 16: the Arrogant Worms

THU 21: Folk Open Stage

FRI 22 late aft: Mike McDonald

FRI 22: Jennifer Berezan & Chris Webster

SAT 23: Back Alley John

## CLUB CAR

11948-127 Avenue, 451-1498

FRI 22-SAT 23: Peski Whyte

## THE DINER

6605-99 Street, 448-1369

every SAT: Scottie Stewart

## FIDDLER'S ROOST

8906-99 Street, 461-1358

every WED: Bluegrass Jam Session

## FULL MOON FOLK CLUB

Bonnie Doon Hall, 438-6410

SAT 16: Scatter the Mud

## CARNEAU THEATRE

8712-109 Street, 433-0728

SAT 16: Judy Small, Edmonton Vocal Minority

## GRINDER

10957-124 Street, 453-1769

SAT 16: Frank Carroll Band

SUN 17: the Lionel Rault Band

SAT 23: CSN

SUN 24: the Glenn Gray Band

## RUSSIAN TEA ROOM

10312-Jasper Avenue, 426-0000

every FRI-SAT: Steven Ray Johnson

## SAWHILL

116 Street and 104 Avenue, 429-2816

every WED: Jam with Bill Bourne

FRI 15-SAT 16: Koliger Rault Band

FRI 22-SAT 23: Chain of Fools

## SECOND CUP

11210 Jasper Avenue, 421-4480

SAT 16: Gail Reilly

SAT 23: the Kitchen Boys

## SIDETRACK CAFE

10333-112 Street, 421-1326

THU 14-FRI 15: Deacon Jones & Aynsley

SAT 16: Holly McFarland, the Mike Plume

MON 18: the Spirit Merchants, the Silver Bishops

TUE 19: Heather Nova, Jazzberry Ram

WED 20-FRI 22: Wide Mouth Mason

## STONE AGE

103 Street & 81 Avenue, 488-8180

every TUE: Square Dog Jam Night

FRI 15: Jenny Allen, Steve Lorée

## STRATHMORE PUB

9514-87 Street, 465-5478

FRI 15-SAT 16: Warren Grosland BluesBand

## U OF A

Sub Hall, afternoon

TUE 19: Heather Nova, 1 pm.

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## FRIDAY

SAT 16: Scatter the Mud, 1-2 am

## COUNTRY

## ARDEN THEATRE

5 St. Anne Street, 459-1542

FRI 15: Quartette

## BILLY BOB'S

Continental Inn, 16625 Stony Plain Rd,

7751

THU 14-SAT 16: Vic Kronin

## CATTLE CLUB

Continental Inn, 16625 Stony Plain Rd, 461-4866

live entertainment every weekend

## COOK COUNTY SALOON

103 Street & 80 Avenue, 432-COOK

THU 14-SAT 16: Lost Boys

## COWGIRLS

5708-75 Street, 462-2855

FRI 15-SAT 16: Say La Reins

## CREST SALOON

3414-118 Avenue, 474-0456

THU 14-SAT 16: Wendell Donovan & Eastcoast Rider

## FIDDLER'S ROOST

8906-99 Street, 461-1358

every THU: Old Time Fiddle Jam

SAT 16: Old Time Dance

## HORIZON STAGE

1001 Calahoo Road, 962-8995

THU 14: Quartette

## LONGRIDERS

11733-78 Street, 479-8700

THU 14-SAT 16: Brett Barrow

TUE 19-SAT 23: Poverty Plains

## MUSTANG SALOON

16648-109 Avenue, 444-7474

THU 14-SUN 17: KC Jones

TUE 19-SUN 24: 5 Wheel Drive

## NEW WEST HOTEL

15025-111 Avenue, 489-2511

THU 14-SAT 16: 90 Proof

MON 18-SAT 23: 90 Proof

## RATTLESNAKE SALOON

9261-34 Avenue, 438-8878

THU 14-SUN 17: Weekend Whiskey

TUE 19-SUN 24: Dean Mitchell

## RED BARN

RR1 Legal, 448-9859

SAT 16: Mainstreet

## ROAD HOUSE

Continental Inn, 16625 Stony Plain Rd, 461-4866

THU 14-SAT 16: 90 Proof

## SANDS MOTOR INN

12340 Fort Road, 474-5476

every FRI-SAT: Second Chance Band

every SUN: Jam

## TRANSIT HOTEL

12720 Fort Road, 475-5714

THU 14-SAT 16: Lorilee Bro

THU 21-SAT 23: Joyce Smith & P

## WILD WEST

12912-50 Street, 476-3388

THU 14-SAT 16: 5 Wheel Drive

MON 18-SAT 23: Kidd Country

## POP &amp; ROCK

## BLACK DOG

10439-82 Avenue, 439-1082

SAT 16 aft: Jenny Allen

SAT 23 aft: Terry Morrison

## BOILER

**LISTINGS**

SAT 16, TUE 19, THU 21: Die Fledermaus

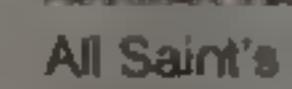
**EDMONTON SYMPHONY ORCHESTRA**

Jubilee Auditorium, 11455-87 Ave., 451-8000

FRI 22-SAT 23: Parade of Pops

**EDMONTON YOUTH ORCHESTRA**

All Saint's Cathedral,



SAT 16: Senior Orchestra

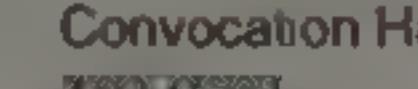
**RICHARD EATON SINGERS**

All Saint's Anglican Cathedral, 473-3737

THU 14-FRI 15: Baroque Plus

**UNIVERSITY OF ALBERTA**

Convocation Hall, U of A,



FRI 15: Martin Ruseley - violin

**WEST END REFORM CHURCH**

10015-149 Street,



SAT 16: Joachim Segger-piano

**CLASSICAL MUSIC****ALBERTA COLLEGE CONSERVATORY**

10050 Macdonald Drive, 425-7401

FRI 22: Catherine Vickers-piano  
SUN 24: Quartetto Capilano & Friends**COMMERCE PLACE**

101 Street &amp; Jasper Avenue, 944-1222

every SAT: King's College Music Program (11am-2pm)

**DA CAMERA SINGERS**

First Baptist Church, 10031-109 St, 436-4160

SAT 23: Mystic Masterpieces

**EDMONTON OPERA**

Jubilee Auditorium, 11455-87 Ave., 451-8000

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**MAR 14 THU****RICHARD EATON SINGERS PRESENTS BAROQUE PLUS**All Saint's Cathedral, 10035-103 Street  
Mozart mass in C minor with works by Handel  
Time: 8:00pm; Tix adult \$20, student/senior \$15**UNIVERSITY OF ALBERTA BOOK SALE**Lower Floor, Cameron Library, 492-5999  
Used library books for sale  
Time: 9:00am-3:00pm; Admission is free**MAR 15 FRI****MUSIC AT CONVOCATION HALL**Convocation Hall, U of A, 492-0601  
Featuring Martin Ruseley on violin, Jonathan Craig on viola, Tanya Prochazka on cello, and Stephan Lemelin on piano  
Time: 7:30pm;  
Tix adult \$10, student/senior \$5**QUARTETTE IN CONCERT**Arden Theatre, 5 St Anne St, St Albert, 459-1542  
Featuring Sylvia Tyson, Caitlin Hanford, Colleen Peterson, and Cindy Church  
Time: 7:30pm;  
Tix adult \$20, youth/senior \$17.50**RICHARD EATON SINGERS PRESENTS BAROQUE PLUS**All Saint's Anglican Cathedral, 473-3737  
Mozart mass in C minor with works by Handel  
Time: 8:00pm;  
Tix adult \$20, student/senior \$15**MAR 16 SAT****EDMONTON OPERA PRESENTS DIE FLEDERMAUS**Jubilee Auditorium, 11455-87 Ave, 451-8000  
A Strauss opera with a unique spin  
Time: 8:00 pm; Tix \$26-\$59**JOACHIM SEGGER PIANO RECITAL**West End Reform Church, 10015-149 St, 422-8264  
Program includes Haydn, Fisher, Ginastera, and Chopin  
Time: 8:00pm;  
Tix adult \$12, student/senior \$5**MAR 17 SUN****COMEDIENNE SUSAN WESTENHOEFER IN CONCERT**Princess Theatre, 10337-82 Avenue, 433-5785  
Self billed as the "famous lesbian comedian"  
Time: 8:00pm;  
Tix \$15, tix available at the Alternative Video Spots (439-2233)**THE IRISH DESCENDANTS IN CONCERT**Arden Theatre, 5 St Anne Street, St Albert, 459-1542  
1995 East Coast Music Awards Entertainer's of the Year  
Time: 7:30pm; Tix \$22.50**ST PATRICK'S DAY DANCE**Mayfield Inn, 16615-109 Street, 483-4051  
Featuring the Trocadero Orchestra  
Time: 9:00pm; Tix \$19**UISCE BEATHA AND THE PIEMYN IN CONCERT**Power Plant, U of A, 492-3101  
St. Paddy's day party  
Time: doors at 8:00pm; Tix \$10**MAR 18 MON****THE MASTERS OF MAGIC**Yuk Yuk's, Bourbon Street, WEM, 413-1637  
Featuring David Powers, Attila, Ron Pearson, and Chris Yuill  
Time: 7:30pm;  
Tix advance \$6.50, at the door \$7.50**TOM COCHRANE AND AMANDA MARSHALL IN CONCERT**Convention Centre, 9797 Jasper Ave, 451-8000  
The ragged ass road tour  
Time: 8:30pm; Tix \$26.50**MAR 19 TUE****EDMONTON OPERA PRESENTS DIE FLEDERMAUS**Jubilee Auditorium, 11455-87 Ave, 451-8000  
A Strauss opera with a unique spin  
Time: 8:00 pm; Tix \$26-\$59**HEATHER NOVA IN CONCERT**Sidetrack Cafe, 10333-112 Street, 421-1326  
Straight from the European live club circuit  
Time: 9:00pm; Tix \$6**MAR 20 WED****RADIOHEAD IN AN ALL AGES CONCERT**Dimwoodie, SUB, U of A, 451-8000  
Best known for their anthem to self loathing "creep"  
Time: 8:00pm; Tix Sold Out**MAR 21 THU****EDMONTON OPERA PRESENTS DIE FLEDERMAUS**Jubilee Auditorium, 11455-87 Ave, 451-8000  
A Strauss opera with a unique spin  
Time: 8:00 pm; Tix \$26-\$59**PEOPLES**  
**10620 - 82 AVENUE**

InfoLine: 431-0028 • Sorry No Minors

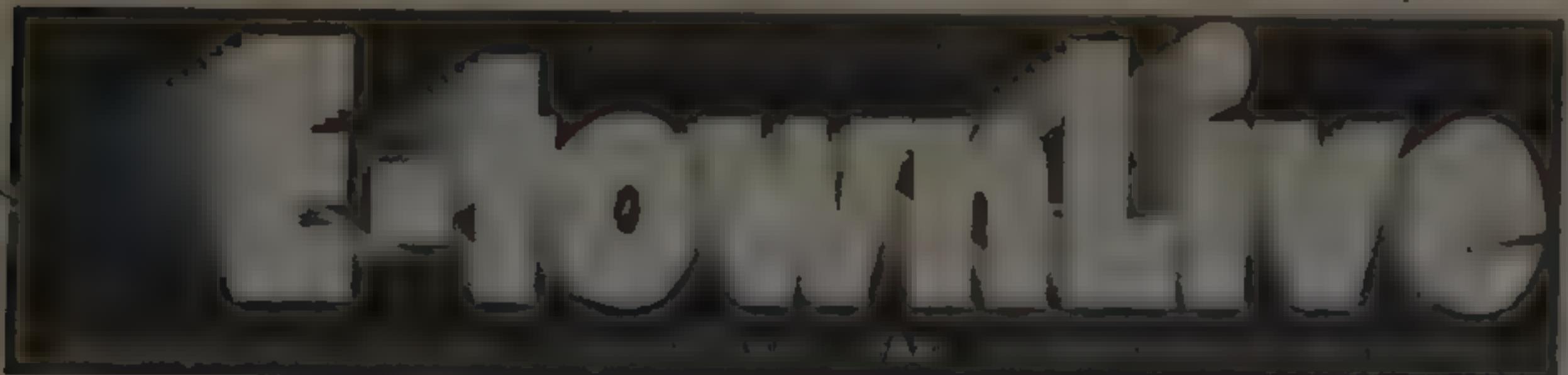
**SATURDAY 16****FRIDAYS**

Goth-

Industrial

**FUSION**  
with  
Groove Religion**Live Wire****Thursdays****MARCH 14: Dark Wave****DREXELL'S EYE****WEEDFEEN****PUGNATIOUS****SALO (part of Branches with Michael Crossman)****PEOPLES****10620 - 82 AVENUE****10620 - 82 AVEN**

# LISTINGS



## GALLERIES — SHOWS OPENING

### EDMONTON ART GALLERY

2 Sir Winston Churchill Sq., 426-6223

**VIDEO SCREENING:** Recent Work by First Nations Artist Archery Longboy, Chipewyan artist, and HIV activist, a series of videos explore the 'Indian' experience and his own experiences as a native homosexual living with HIV. Sat Mar 16, 7:30 pm.

**MAGICIANS OF LIGHT:** Photographs from the collection of the National Gallery of Canada. Until Apr 28. Public opening, Sat, 16, 8-10 pm.

**NATIONAL MUSEUM OF CANADA GIVES PUBLIC SLIDE PRESENTATION:** James Borcoman, Director of Magicians of Light, will give a public slide presentation. Presentation free with paid admission to EAG.

**NEW FINE ART COLLECTION EXHIBITION SPACES:** Organized by Vancouver curator John O'Brien, professor in the department of fine art University of BC. Mar 16-ongoing. Opening Reception Sat, Mar 16, 8-10 pm.

**PROJECT ROOM # 5: CHRIS CRAN: NO PHOTOGRAPHY ALLOWED:** Calgary artist Chris Cran has had a long standing interest in the role of the photographic image in contemporary painting and this project allows him to continue that investigation. Opening Reception Sat, Mar 16, 8-10 pm.

### HARCOURT HOUSE GALLERY

3rd Floor, 10215-112 St, 426-4180

**AGAINST THE SKIN:** Mixed mediawork by Tamara Ewashen. Mar 21-Apr 21. Opening reception THU 21, 7:30-10pm.

### WEST END

12308 Jasper Ave, 488-4892

**RURAL ALBERTA:** New works by W.H. Webb. Mar 15-30. Opening reception, artist in attendance, FRI 15, 10 am.

## ART GALLERIES

### ALBERTA CRAFT COUNCIL

10106-124 St, 488-5900

**THE OPEN & CLOSED BOOK:** A juried exhibit of bookworks by Alberta artists. Artists books, fine bindings, boxes and book objects. Until Apr 20.

### HARCOURT HOUSE GALLERY

3rd Floor, 10215-112 St, 426-4180

**FIRE SOD:** Collaborative works. Until Mar 16.

### KATHLEEN LAVERTY GALLERY

10411-124 St, 488-3619

**NEW PAINTINGS:** Paintings by acclaimed athlete and artist, Toller Cranston. Mar 15-30. Opening reception FRI 15, 7-8 pm.

### EARTH TONE

10137-104 St, 423-5353

**BOUNDARY MAINTENANCE:** linked to the common dream. Works by Mark Siegner. Until May 2.

### OPPERTSHAUSER GALLERY

The Multicultural Heritage Centre, Stony Pl., 963-2777

**IMAGINARY LANDSCAPES:** Harjot Kular: Watercolors, woodcut prints, oils; Tania Garner-Tomas: Jewelry and sculptures, cubist music. Until Mar 26.

### PROFILES GALLERY

110 Grandin Park Plaza.

22 Sir Winston Churchill Ave, St. Albert, 460-4310  
**FIONA PORTWOOD:** Until Mar 30.

### AKROSA

Edmonton Centre, lower level, 426-4520  
Prints by Donald Smith. Artwork by Nicole Fuller, an 11 yr old from Belmont Elementary.

### ARTISTICALLY SPEAKING ART STUDIO

Callingwood Square, 6717-177 St, 487-6559  
**STILL LIFE SENSATIONS:** large oil canvases Clay sculptures of women & children by local

artist Jean Birne BFA

### THE ARTIST COLONY

22 Sir Winston Churchill Ave, St Albert, 460-7842  
View the work and studios of artists in Grandin

### BEARCLAW

#### 10114-123 St, 482-2854

Original works by Maurice Delaney, Jim Ventura and S.M. Armenti. Sculptures by Doug Cyriax, Clemence Wescoope and Maxine Noel. West Coast gift items and silver jewelry.

### BIGGER & BETTER

#### 10114-123 St, 482-2854

Sarah Dowen, Acrylic Abstract paintings. Until Mar 21.

### CAFE SOLEIL

#### 10360 Whyte Ave, 438-4848

Works by Laurel Smith, Nina Chebry, Sharon Moore-Foster

### Douglas's JEWEL

#### 10332-124 St, 488-4445

KEITH B. HARDER: New drawings. Studio still lifes and forest interiors. SAT 23, 2-4 pm.

### EARLINE ONE GALLERY

#### 9205A Argyll Rd, 435-5384

Works by Shirley Bladon. Thru March.

### ELECTRUS DESIGN STUDIOS

#### 12419 Stony Plain Road, 482-1402.

WATER VISIONS BY RAYMOND LAROCHE INC by Frank Haddock. Until Mar 31

### THE PRINCE GALLERY

#### The Paint Spot, BSMT, 10516 Whyte Ave, 432-0240

**OPEN FORUM:** Group show. Dave Bowen, Sidsel Naess Bradley, Kim Fjordbotten, Jill Hecox, Cornelia Osztovits, Angella Powell, Christine Wallwein. Until Mar 30.

### THE PRINT

#### 12312 Jasper Ave, 488-2952

Mixed media landscape drawings by Sharon Thompson. Until Mar 14.

### GALERIE WOLTJEN

#### http://www.superjet.ab.ca/Mall/Arts/GalerieWoltjen/home.htm

Exhibit on the Internets World Wide Web

### GIORDANO GALLERY

#### 208 Empire Bldg, 10080 Jasper Ave, 429-5066

Works by Alberta artists, Barbara Bellachey. Open Wed & Sat or by appointment. Until Mar 23.

### INK GALLERY

#### 10624-82 Ave, 433-6834

**FARMYARD FRIENDS:** Watercolors by Colleen McGinnis and Irene Ledsham. Also showing **RURAL SCENERY** by Cecil James and **FLORALS** by Karen Temlin and Collen McGinnis. Until Mar 15.

### RATHER GALLERY

#### 7510-82 Ave, 944-9497

Originals and prints by Willie Wong, Wei Wong and Kee Wong.

### MCMLLEN GALLERY

#### U of A Hospital, 8440-112 St, 492-8428

Selection from members of the Galkerry Walk Association. Until May 1.

### MINNESOTA HEALTH CENTRE

#### 16940-87 Ave, 484-8811, ext 6475

NW Corridor, Main Fl: Edmonton Contemporary Artists Society. Until April 3. Corridor to day ward: Jasper Place High School. Until Mar 20.

### NOBLE CACTUS

#### 10752-124 St, 455-9922

American Southwest original art and prints.

### OBSESSION ART GALLERY

#### 22 Sir Winston Churchill Ave., St. Albert

**REFLECTIONS & INSPIRATIONS:** Work by Louise L. Crawford. Until Mar 30.

### PRISTINE PIECES

#### 201, 10324-82 Ave, 439-9026

Art by Virgil J. Tonn, reproductions. Duk-Ju Lee. Carvings & jewellery by Alan Munro

### ROWLES & PARHAM DESIGN GALLERY

10114-123 St, 426-4039

**NEW WORKS:** by Paul Peacock thru March.

**COMMERCIAL PLACE GALLERIA:** 10135-102 St

**WORKS:** by Cherie Moses. Until Mar 29.

**WEETH HOTEL:** Carveray, 10135-102 St

Acrylic paintings by Elaine Tweedy. Thru Mar.

### SERENDIPITY GALLERY & FRAME SHOP

#### 10114-123 St, 426-4039

Featuring terracotta plaques by Linda Miller and sculpture by Dale Smith. 2D and 3D work of gallery artists. Until Apr 15.

### STRATHCONA PLACE ART GALLERY

#### 10831 University Avenue, 433-5807

Works by Peigl Noble. Until Mar 22.

### VANDERLIEUE

#### 10144-134 St, 459-0286

**NEW NEW PAINTERS INTERNATIONAL GROUP:** Group show of abstract painters, curated by Graham Leadfoot.

### VICTORIA ART GALLERY

#### Victoria High School

**DAWN MCLEAN:** Lite sculpture. Thru Mar.

### WALTERDALE

#### 10322-83 Ave, 439-6845

**SURFACE TENSION:** Multi-media works by Maggie Rae Morris.

### WIDECAST

#### 10815, Jasper Ave, Basement, 425-2444

**ZEN ART & DANCE:** Sculptures, avant garde furniture. Fri's & SAT's, 8pm-3am.

### MUSEUM'S

### ALBERTA AVIATION MUSEUM

#### 11410 Kingsway Ave, 453-1078

Display of vintage aircraft. Open Mon-Sat.

### ALBERTA RAILWAY MUSEUM

#### 24215-34 St, 472-6229

Housed in the railway station built at St Albert

### C&E(1891) RAILWAY MUSEUM

#### 10447-86 Ave, 433-9739

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### CANADA'S AVIATION HALL OF FAME

#### Reynolds Alberta Museum, Hwy 13, 361-1351

Open year-round.

### CLASSICS MUSEUM

#### U of A, Main Fl, Rm 1-14 Humanities Centre,

**DISCOVER THE CLASSICS:** Travel back to the age of gods and heroes, in the land of myth and legend. Discover the ancient past. Special tour of the Classics Museum. SUN, Mar 31, 2:30 pm.

### EDMONTON PUBLIC SCHOOLS ARCHIVES & MUSEUM

#### McKay Ave Sch, 10425-99 Ave, 422-1970

### THE SCHOOL LIBRARY

### FOOTBALL ON THE PARK

#### 10411-124 St, 426-4039

**SEEDY SATURDAY:** 2nd Annual: Displays, speakers, seed swap, children's planting activity. SAT 16, 1-4 pm.

### MUSEUM HERITAGE MUSEUM

#### St. Albert Place, 5 St. Anne St, St. Albert, 459-1528

**BAHAI FAITH:** Promoting Unity in Diversity. Learn about the Bahai faith. Until April 14.

**JAPANESE KITES AND TOPS:** from the governments of Canada and Japan. Until Apr 6.</p

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Edmonton's CLASSIFIED ADVERTISING 6:00 PM - MOLIDAY BEFORE PUBLICATION

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 by your ad  
 and removed.  
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 101 - 10th Avenue  
 Edmonton Monday before  
 publication will depend upon  
 space available.

## LIST TO ARTIST

LIST TO ARTIST Acquition through  
 April 1 deadline

#0030

people to show off freakish  
 3rd Annual 421 9811.  
 #0007

#0007

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#0004

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March 30, 1996. Submit: 10-15 sides,

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Edmonton Art Gallery, #2 Sir Winston

Edm., AB, T5C 2C1. PH: 429-1232.

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WRITERS

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#0014

448-9165.

#0014

## WRITERS

THEATRE NETWORK calling for submissions from young writers (17-29) for its new **FESTIVAL OF THE NEXT GENERATION**. We are offering the opportunity for your new play, script or story to be workshoped, then performed. Deadline for submissions - March 29, '96. SEND TO: Theatre Network, 10708-124 St, Edm, AB, T5M 0H1. Info: Bradley Moss @ 453-2440.

#0029

## AUDITIONS

Interdenominational Male Choir seeking new members who have the gift of song. We sing in churches, present concerts and participate in the annual Men's Choir Festival. Practice Mon. nights. Members enjoy singing, making friends and glorify God. Audition required. Info PH. Ron Talen, 476-4012; Tony Sneed, 755-7179.

#0029

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## MEETINGS



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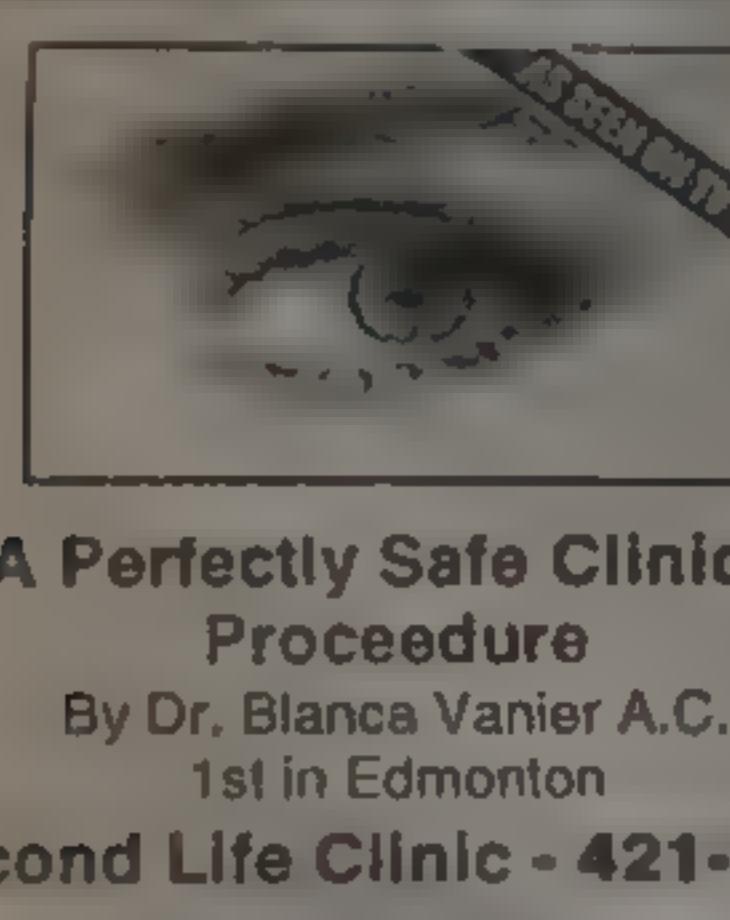
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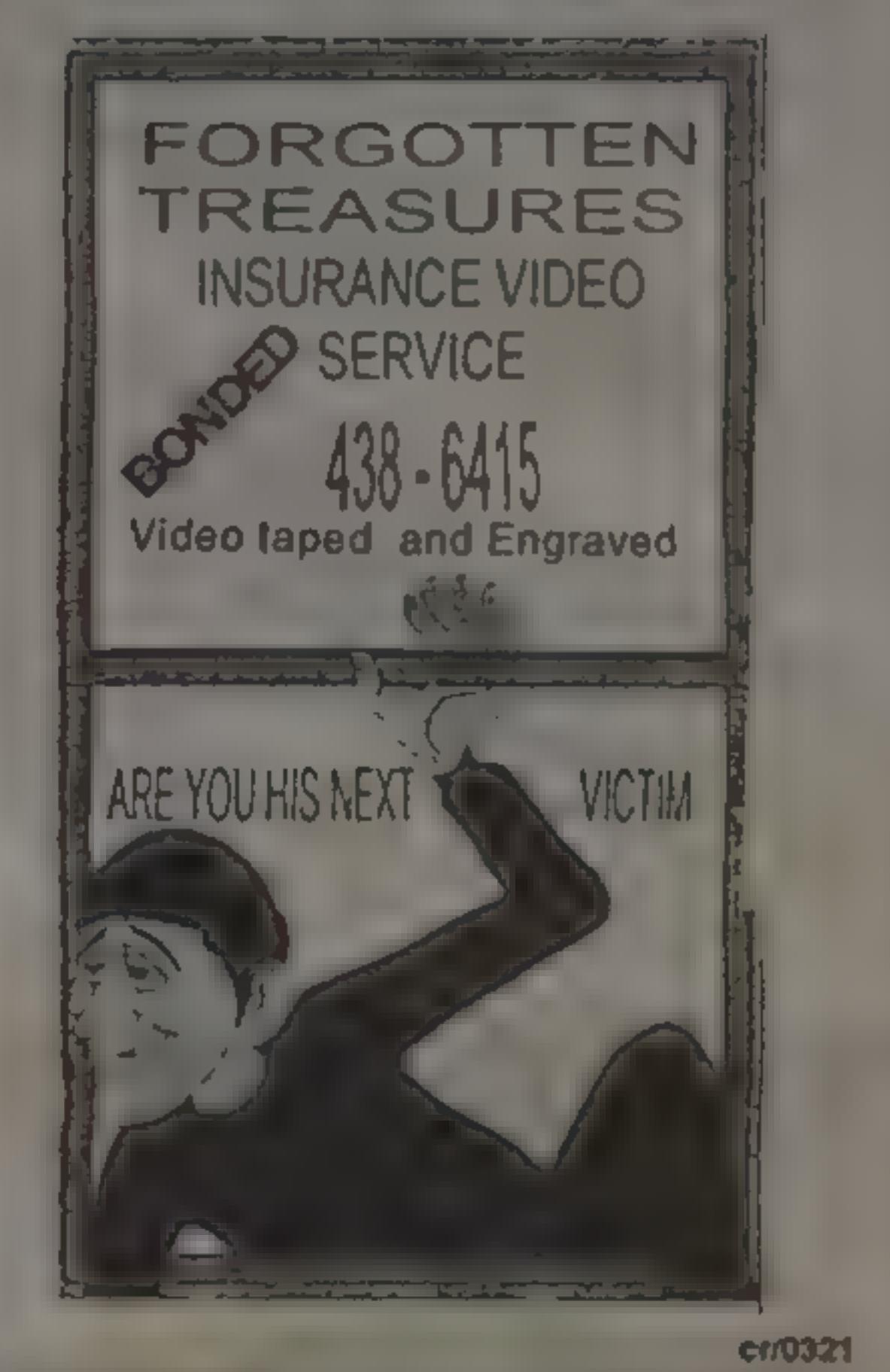
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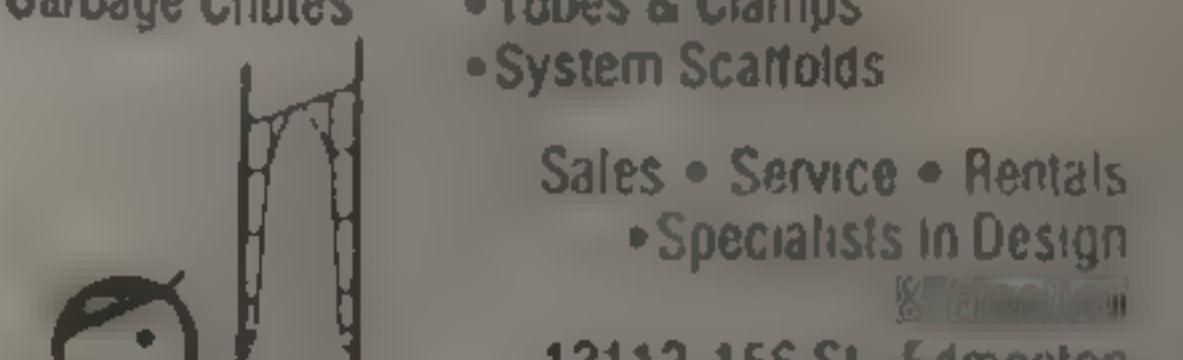
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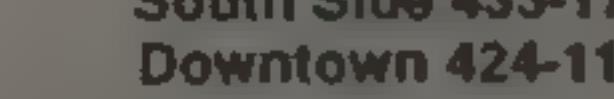
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Enhance your Presence.  
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EARLY BIRD SPEC. 10 - 2PM

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Vikki, Sue, Terri, Natalie  
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Relaxing Massage in Theme Rooms  
Safari, Mexican, Hollywood  
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24 Hour Special \$25  
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Tracy, Michelle, Irene. Beautiful extensions for only \$200 incl. hair & extensions, all colors. Mon-Fri 8-8. Sat & Sun 10-4. 472-0604, aft hrs 991-6490

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Karen, Excellence in Euro massage  
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Massage, Tanning, Jacuzzi  
Sophia, Cory, Kris, Sheri, & Wendy  
GIVE YOUR BODY A BREAK & come in for a soothing massage.  
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NEW OWNERS/NEW STAFF  
Candace, Suzanne, Heidi, Jackie,  
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HOT ROOM!!  
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Massage & Roman Bath  
Gina, Marie, Jaylene,  
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Warm & Elegant Atmosphere  
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All fac., Connie & Staff (7 days/wk.).  
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Open 9am to 11pm Hiring  
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Attractive Ukrainian/Russian ladies 20-50 seek friend/husband in Canada, for info send stamped self addressed envelope. P.O. Box 45, Onoway Alberta T0E 1V0.

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• ABSOLUTELY NAUGHTY •  
\$1.79/min., Hot Talk, 18+ CC'S.  
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## Women Seeking Men

**My name is Karen.** I'm a soon to be divorced female. I'm 41 yrs. old, 5'3" tall, 150 lbs, with brown hair & sparkling, hazel green eyes. I enjoy positive people, long walks, camping, fishing, some sports, reading, writing, music & more. Things that are very important to me include good friends & family. My idea of the perfect evening would be sitting around a fire with a good glass of wine & excellent conversation. I'm romantic as well as monogamous with strong values & morals. I'm a social drinker, a reluctant smoker, a part-time student & self-employed with two dependents. Friends describe me as supportive, funny, creative, smart, honest & reliable with a zest for life. Box 5496.

**Are you looking for a sensual sweetheart, someone special, smart, sleek, slim, solid & sincere?** I'm a 5'7" tall, brown-eyed, blonde-haired, professional, white female. I'm physically fit, petite & pretty. I enjoy anything that appeals to the senses of sight, sound, touch & taste. I love dining out, dancing, culture, movies, sports events & much more. You're an attractive, intelligent, professional, white gentleman. You're sincere, 27-37 yrs. old, over 6' tall, physically fit & muscular. You're honest, sports minded, energetic, healthy, loyal, emotionally secure, financially secure & have never been married with no dependents. If you're interested in a friendship & possibly a relationship, get back to me. Box 1545.

**This is Shannon.** I'm 30 yrs. old, 5'9" tall with medium length, dark brown hair & sapphire blue eyes. I'm attractive & quick to smile. I was raised in the city but I'm definitely a country girl. I'm gregarious but have a quiet side. I appreciate times together but don't need twenty-four hour attention. I have eclectic & slightly eccentric tastes. I enjoy the outdoors, traveling, horseback riding, fine arts, movies, museums & videos. I also love gardening & cooking. I have a successful kennel & enjoy showing or raising my dogs. I'd like to meet someone who's intelligent, outgoing & able to appreciate both British humour & the Simpsons. I want someone who's interesting, articulate & into trying new things. Full-time dads are welcome. Call me at Box 2389.

**This is Melanie.** I'm a vibrant, 29 yr. old, 5'2" tall female a medium, athletic build, reddish brown hair & green eyes. I work out up to six times a week but still carry a few extra pounds. I'm professionally employed & a non-smoker. I enjoy weekends away, camping, fishing, hiking & fires under the stars. I'm looking for love. I'd like to find a man who really enjoys sports, not just talking about them. My ideal man would be relaxed enough to play touch football but cultured enough to enjoy live theater. He'd be country enough to two step & city enough to old time waltz. He'd be over 5'5" tall, 24-35 yrs. old, intelligent, attractive & honest. If you're romantic, a non-smoker & not afraid of commitment, then this attractive lady might be for you. To find out more, please call Box 3104.

**Just like everyone else, I have weaknesses & strengths.** A few of my weaknesses are smoking, procrastinating & the music of Bon Jovi. Some of my strengths are that I'm non-judgmental, ethical & try to use humour instead of anger. My weaknesses: Folky. I'm 5'9", 176 lbs, with dark hair that has some enhancement from father time. I'm old enough to know better but still young enough to try again. I have many passions & an eclectic personality. I love brain racking conversations on any issue, an evening dressed up down & the ever elusive good time. My only preference for a man is that he be over 6' tall with well developed gray matter. I don't want a serious relationship but rather an understanding, casual, male companion. Box 6413.

**I'm a 34 yr. old, single parent.** I enjoy dining in or out & the good things in life. I'm looking for someone out there to be a companion. Box 4594.

**I'm a classy, intelligent, diverse, 32 yr. old professional.** I believe in inner as well as outer beauty. I have a wide variety of interests that include two stepping, horseback riding, baller & cooking. I'm looking for a man who's down-to-earth, honest, open & communicative. You should be over 5'10" tall, in your late 30's to early 40's & willing to put forth an honest effort. Box 1576.

**I'm a 22 yrs. old, very attractive & a single mother of one small child.** I'm 5'4" tall, 125 lbs, with medium length, dark, auburn hair, hazel eyes & a great smile. I'm employed, independent, affectionate, passionate, romantic & secure with myself. I'm looking for an attractive, physically fit gentleman for friendship & possibly a long term relationship. He should be 25-32 yrs. old, employed, independent, secure & self-confident. He must also have a great sense of humour as I love to make people laugh. If interested & would like to find out more about me, call Box 4781.

**My name is Karen.** I'm 24 yrs. old, 5'5" tall & 130 lbs. I'm a smoker, a non-drinker & a mother of two small girls. I'm sensitive, family oriented, understanding, very easy-going & cute. My interests include horseback riding, skiing, nice dinners at home, watching movies, listening to music, playing cards or Monopoly. I'm looking for Mr. Right. He's very sensitive with the same interests. Box 8392.

## Top 100

**He Says:** "It's amazing what you can tell by someone's voice ad!" -Matthew Rueffer

ACTUAL TESTIMONIAL

**She Says:** "You can get to know someone before you ever meet." -Della Martin

ACTUAL TESTIMONIAL

# Just Listen!

**This is Tracy.** I'm a 20 yr. old student. I'm 5'8" tall with shoulder length, brown hair & blue eyes. I'm very outgoing & friendly. I can get along with pretty much anybody. I enjoy going clubbing with friends, movies & just relaxing at home. Box 5835.

It takes someone really special to be honest about who they are & what they're looking for. I'm looking for a man who can be honest with himself as well as with me. If you're definitely not into head games, then please get back to me. Box 5473.

**This is Sue.** I'm 5'8" tall with light, reddish brown hair & bluish green eyes that change color. I'm not overweight. I enjoy participating in or watching sports, movies, a variety of music & dancing. I'd like to meet someone who's over 30 yrs. old, over 5'8" tall with an average to muscular build, a mustache & all their hair. Box 3080.

**This is Leslie.** I'm 43 yrs. old, 5'8" tall with blue green eyes, glasses & short brown hair. I'm a non-smoker, a light social drinker & divorced. I'm employed & enjoy music & dancing. I'm looking for someone who'd be interested in a long term relationship. If you're married or attached, please don't apply. Box 11687.

**This is Leanne.** I'm 20 yrs. old, 5'6" tall with brown hair & big, blue eyes. I'm a full-time student & single mother of an 8 yr. old boy. Between those two, very demanding occupations, I have very little time for relationships. That doesn't mean that I don't yearn for one though. I'm looking for a friend first that could turn into a more intimate companion if the chemistry is right. I want a man who can spend time with me at least once a week. Box 3088.

**This is Candy.** I'm a 36 yr. old, graduate student from Africa. I'm black & 5'6" tall. I'm a full-time student & single mother of an 8 yr. old boy. Between those two, very demanding occupations, I have very little time for relationships. That doesn't mean that I don't yearn for one though. I'm looking for a friend first that could turn into a more intimate companion if the chemistry is right. I want a man who can spend time with me at least once a week. Box 2735.

**This is a single, 26 yr. old male.** I'm 5'11" tall, 185 lbs, with a muscular build, broad shoulders, shoulder length brown hair & blue eyes. I'm clean shaven & considered attractive. I exercise frequently, used to be a fireman. I'm clean & discrete. I'm looking for a woman who's over 18 yrs. old & loves sensual attire. To find out more, please call. Box 1766.

**This is a single, 26 yr. old male.** I'm 5'11" tall, very heavy with short, brown hair, hazel eyes & a clean-shaven face. I'm looking for intimate encounters with an older woman who's 35-55 yrs. old. Box 3088.

**This is Danny.** I'm 24 yrs. old, 5'10" 180 lbs, with blue eyes & brown hair. Some of my hobbies include weight lifting, reading, movies & going for walks. I'm a singer & a social drinker but I don't like the bar scene. My favorite music is country. I'm looking for a female companion who's 22-25 yrs. old. The main quality I'm looking for is a woman's honesty. Box 3593.

**This is Dan.** I'm 30 yrs. old, 5'8" 180 lbs, with short, dark hair, green brown eyes & a mustache. I've been told I'm handsome. I'm kind of shy & don't usually go to bars. I'm a non-smoker with no dependents & I've never been married. I'm looking for a woman who's sincere, compassionate, understanding & honest. Box 5817.

**This is Dan.** I'm 30 yrs. old, 5'7" tall with curly hair & blue eyes. I'm a smoker & a social drinker. I'm also a single parent of a 4 yr. old boy. I'm employed, in good shape & considered attractive. I enjoy movies, music, going out for the evening & the outdoors. I'm seeking a tall, slim, attractive woman who's over 25 yrs. old. She should be outgoing, high spirited, adventurous & willing to try new things. She should take care of herself & have an open mind, give me a call. Box 5534.

**This is Randy.** I'm 37 yrs. old, 6'2" tall, 190 lbs, with long, reddish brown hair, blue eyes & a mustache. I'm a carpenter by trade & I take a lot of pride in my workmanship. I'm sports minded & I love skiing, dirt biking & motorcycling. I'm easy-going, caring & helpful. I'm looking to meet a lady that I can build a solid, long term relationship with. She should take care of herself & her appearance. Children are fine as I love them but I don't have any of my own & have never been married. If you'd like to know more, call me at Box 5724.

**This is Lance.** I'm 39 yrs. old, 5'8" tall & in good physical shape. I have a university & professional background. I'm very interested in the mountains. I'm outdoors & athletic activities. I love cross-country skiing & I still race occasionally. I'm very easy to get along with & I love good conversations. I'm new here & I don't know a lot of people. I'd like to meet someone who's interested in going out & having a good time. I do believe in friendship first. Box 2767.

**This is Dwayne.** I'm 43 yrs. old, 5'9" tall with brown hair, brown eyes & a mustache. I'm employed in the financial industry. I have two daughters who are 12 & 14 yrs. old that I have shared custody of. I'm a non-smoker & a social drinker. I enjoy most sports including golf, racquetball, tennis & cycling. I love traveling & have a wide variety of musical tastes that range from classical to rock, to country. I love dancing, dining in or out, movies & more. I'm looking for that special someone who's also a non-smoker & may or may not have children. She'd have some of the same interests that I do & be looking for a long term relationship. Box 4606.

## Listen Free!

Call and listen FREE to these and 1,000s more inviting messages. There's no cost, no commitment, no hassles. You're in control.

Place your own ad FREE! And get a FREE mailbox! If you decide to chat, or send or pick up a message it's as low as 49¢ per minute (absolutely FREE for women). You can join the system instantly whenever you want. Just dial (403) 944-0500 and follow the easy voice prompts.

## Just call!

## Telepersonals™

944-0500 **FREE TO CALL\***

Enter calling code 491

# Short Vue

BY BOY FISHER

**IN THE DARK**  
Edmonton loves CBC Radio. (Well, like.) CBC Radio loves Edmonton talent. Edmonton tal-  
k about CBC Radio.  
Media Club (6005-103  
level) loves Edmontonians who  
find the place love the  
Media Club.  
mutual relationships  
current CBC 740 Radio  
natural outgrowth, kind  
sexual reproduction.  
Radio Active shows (Fri-  
between 4 and 6 p.m.) are  
broadcasts of local talent at  
Media Club taking place  
March.  
already heard the Marlin  
House Band on Mar. 8. Com-  
are the Mike McDonald  
(Mar. 15), Kerri Anderson  
and Lester Quitzau (Mar.  
of the bands will be fea-  
Radio Active between 5  
pm. and all of the concerts  
even to non-members.

**BY ANY OTHER NAME**  
**AS LOUD**  
grand tradition of Marilyn  
Yahoo Serious and the  
Formerly Known as Prince  
maybe "grand" is an exag-  
on, the band formerly  
as Mister Sinister has  
its name.  
Burgett, Cary Burgett and  
Beaudry now wish to be  
Loetus. No, they haven't

entered any witness protection  
program.

Loetus makes its new-  
name debut at Rebar March 16,  
opening for Funk 'n' Stein.

The Sherwood Park-based band  
is also looking to tour Western  
Canada later this year, and hey—  
as we all know, Sherwood Park is  
Western Canada.

### TAKING THE WALK

Lots of people talk the talk, but it  
seems few walk the walk. Those  
who anger clockmakers tick the  
tock, and *Yan Can Cook* talks the  
wok. *Baywatch's* David Hasselhoff  
walks the dock, and *Columbo's*  
mother tucks the Falk... Where  
were we?

Oh, yes. Appearances can be  
deceiving, because a lot of people  
really do walk the walk—last year's  
Multiple Sclerosis Super Cities  
Walk, that is.

This year's Super Cities Walk  
takes place in the river valley May  
30. Entrants walk anywhere from  
three to 28 km. All proceeds go to  
the Edmonton Multiple Sclerosis  
Society.

Now, for a 28 km hike, you  
really should train—even with the  
Canadian weather in the spring.

Southgate Shopping Centre  
has set up designated indoor  
routes for its Southgate Walking  
Club which can be used to avoid  
hazards normally associated  
with spring, like melting yellow  
snow.

For more information on the  
Southgate Walkers Club, contact  
B.J. Radomski at 498-0212, or by  
fax at 477-1326.

### FASHIONABLY EARLY

On Mar. 26, local celebrities will  
be dressed to kill, or at least to  
maim, for June's House of Fash-

ion's 16th annual Benefit Fashion  
Show for the Canadian Cancer  
Society.

The fashion show, the kick-off  
event for Cancer Month, will feature  
representatives from the Edmonton  
Eskimos, the Edmonton "Pleeeease buy a seasons ticket"  
Oilers and local newspapers, radio  
and television stations. Cops  
For Cancer (as opposed to Cops  
Against Cancer) will also participate.

Tickets are available at June's  
House of Fashion, 11302-100 Avenue;  
Southgate Volkswagen Audi, 5220  
Calgary Trail North; and the  
Canadian Cancer Society Office.  
For more info, call 488-7277.

### ENTER THE KING

Forget the Rolling Stones. Pavarotti's  
passé. What Edmontonians  
really want to hear is all-male  
choral sextets, like the King's Singers.  
On Apr. 14, they will perform at  
McDougall United Church (10086  
MacDonald Drive).

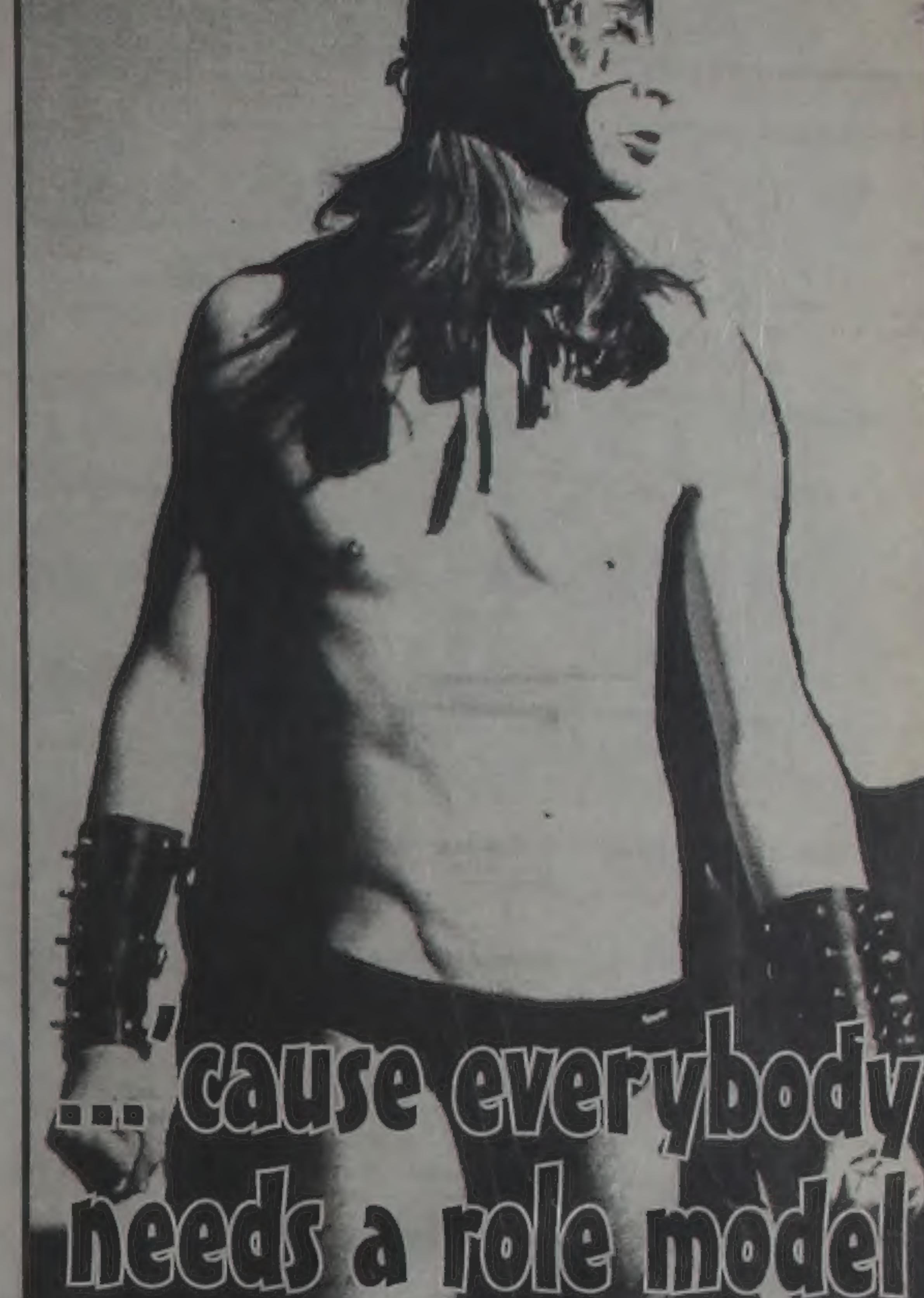
The King's Singers was formed  
over 25 years ago in Cambridge  
and has since spread around the  
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As an environmental awareness  
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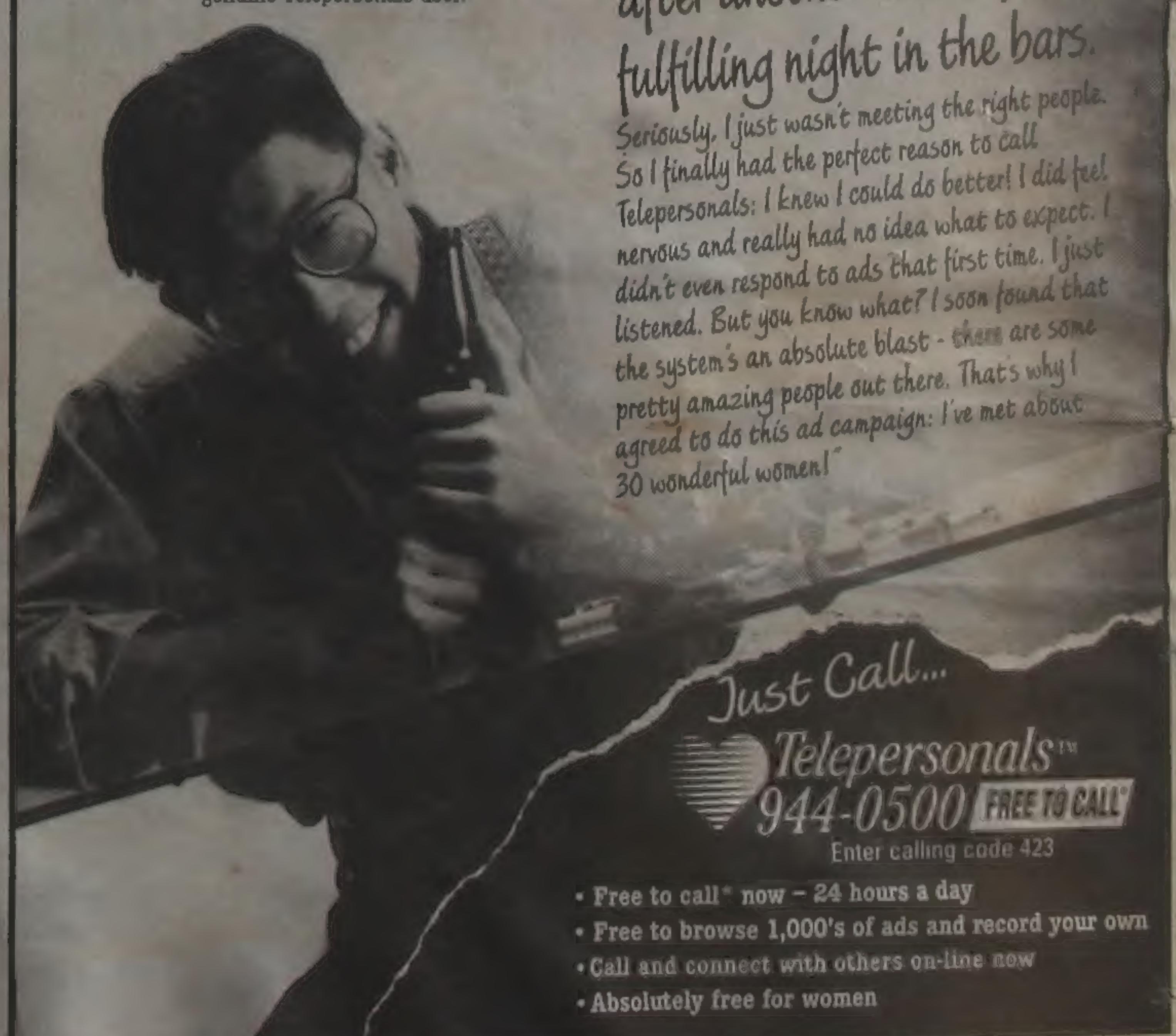
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- Free to browse 1,000's of ads and record your own
- Call and connect with others on-line now
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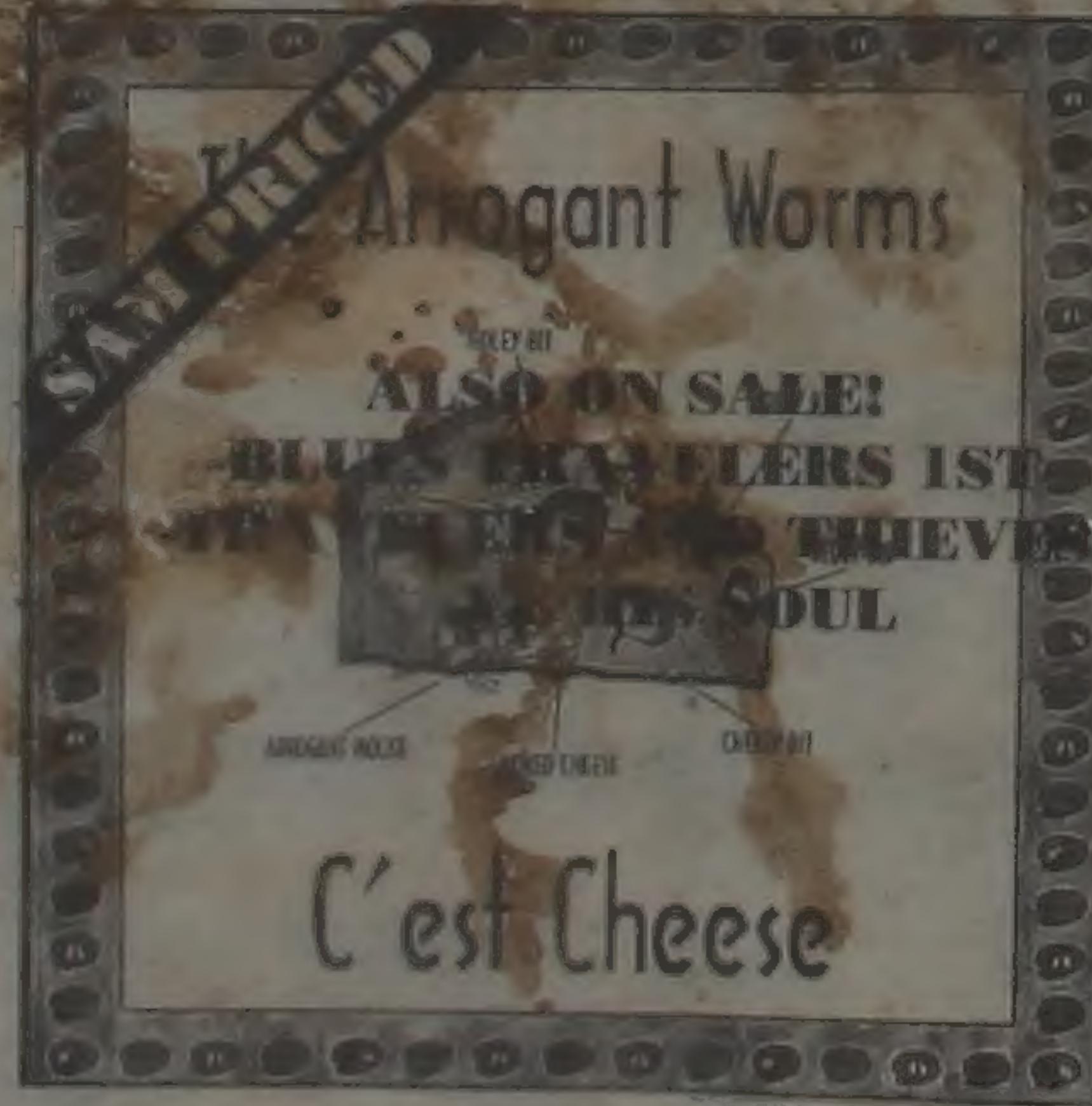


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GARDEN MALL  
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Sun. 12-5 P.M.

**Sale Ends March 27 / 96**